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THE CLASS OF 2013

Meet Boston's 13 best new bands. Page 32.

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THE CLASS OF 2013

Meet Boston's 13 best new bands. Page 32.

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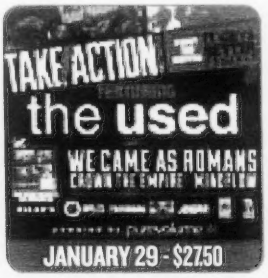

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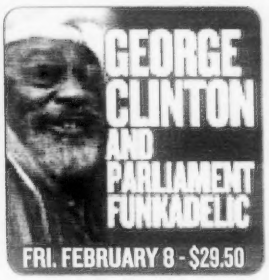

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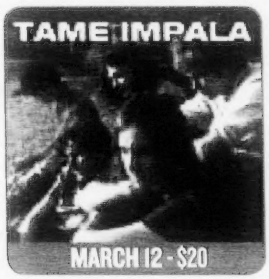

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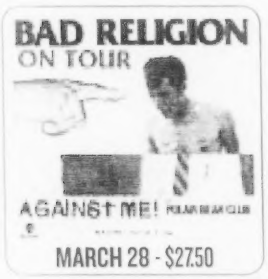

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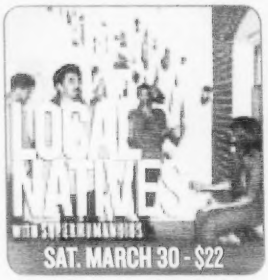

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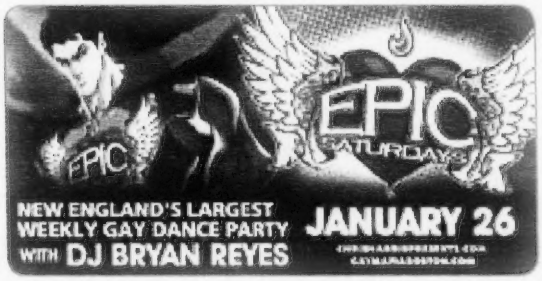

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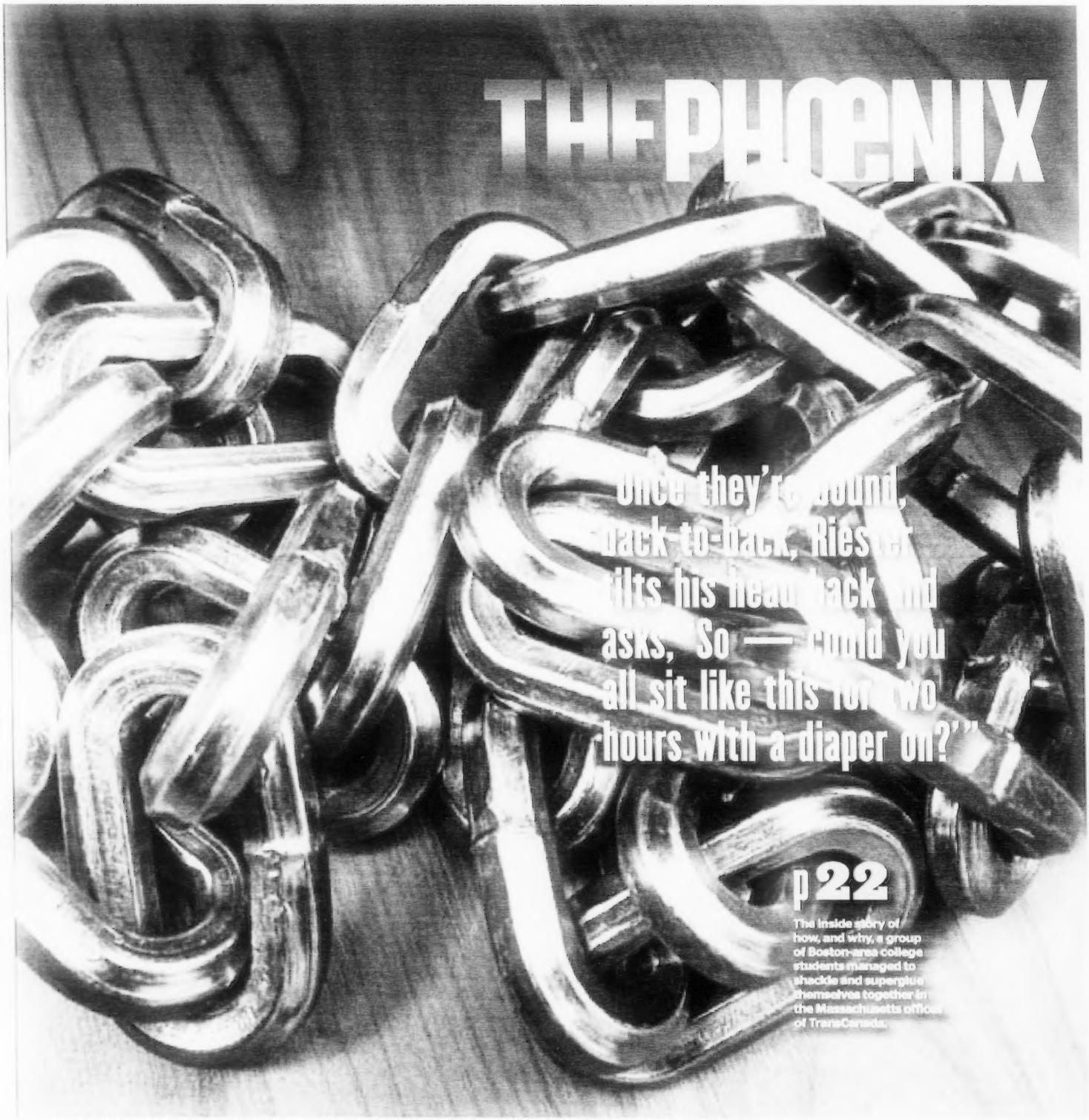

ON THE COVER BOOM SAID THUNDER PHOTO BY CHARLOTTE ZOLLER; ILLUSTRATION BY AMANDA BOUCHER :: **THIS PAGE** PHOTO BY DEREK KOUYOUMJIAN

THIS WEEK AT THEPHOENIX.COM :: LESTER BANGS: 5 WORST ALBUMS In this issue, a lesson on writing rock reviews. Online, his five albums to stay away from at all costs :: **BEYOND THE CLASS OF 2013** Liz Pelly picks 11 more Massachusetts bands you should hear, now :: **WFNX.COM** Win tickets to an exclusive, intimate set by the Vaccines live at the Museum of Fine Arts

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TUE. 1/29
THE VACCINES
SAN CISCO

SAT. 2/2
IN ASSOCIATION WITH THE BRAIN TRUST
EMANCIPATOR
RANDOM RAB, TOR

WED. 2/6
ONES TO WATCH PRESENTS:
BLACKBERRY SMOKE
DRAKE WHITE

SAT. 2/9
BRUCE IN THE USA
SPRINGSTEEN TRIBUTE SHOW

TUE. 2/12
AESOP ROCK WITH ROB SONIC AND DJ BIG WIZ
BUSDRIVER

THU. 2/14
TWLOHA HEAVY & LIGHT TOUR FT
JON FOREMAN
WITH ANTHONY RANERI, WILL ANDERSON, NOW, NOW, AND THE LONE BELLOW

FRI. 2/15
TORO Y MOI
WILD BELLE, DOG BITE

SUN. 2/17
TEXAS IS THE REASON
TITLE FIGHT

TUE. 2/19
SOLANGE

FRI. 2/22
DOPAPOD
GHOSTS OF JUPITER, THE JAUNTEE

WED. 2/27
EELS
NICOLE ATKINS

THU. 2/28
THE WOOD BROTHERS

FRI. 3/1
MURDER BY DEATH / MAN MAN

MON. 3/4
ARDAL O'HANLON
DAVE RATTIGAN

INGENIUS CONCEPTS

FRI. 3/8
MIGHTY MYSTIC
EIGHT FEET TALL, THE WONDERMICS, MUSIC BY DJ JKOOL

MON. 3/11
DJANGO DJANGO

WED. 3/13
DRIVE-BY TRUCKERS
THE WHIGS

THU. 3/14
BALKAN BEAT BOX
DELHI 2 DUBLIN

FRI. 3/15
KELLER WILLIAMS

AT cafe 939 AT BERKLEE WITH DJ CARBO

2/13
WILLY MASON
NINA VIOLET

2/20
WAKE OWL
ANDY SHAUF

2/28
ISAAC DELUSION

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JUST ADDED: SAT. 2/16 WILLY MOON* • SAT. 2/23 PHONY PPL* • 3/24 SKY FERREIRA / HOW TO DRESS WELL* • SAT. 3/30 MASON JENNINGS • SAT. 4/6 LYDIA** 4/10 CLOUD CULT • SAT. 4/20 IVAN & ALYOSHA • 4/21 AKRON/FAMILY* SAT. 5/18 GOLD PANDA*

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FROM THEPHOENIX.COM

RE: THE EDITORIAL PAGE: "LOCK AND LOAD FOR GUN CONTROL" (01.18.13)

You claim that Massachusetts gun control is working. If so, why do you want to mess with something that works?

If you were saying this in the aftermath of a reign of terror by a Massachusetts resident with a legal gun license, that might make some sort of sense. But why would you want to further restrict rights of Massachusetts residents who have done nothing wrong?

_"DANIEL SCHWARTZ"

RE: "LOVE'S A GAME: MASTER CHIEF AND CORTANA," BY MADDY MYERS (01.11.13)

I've thought a lot about this topic since I beat *Halo 4* about a week ago. I've played every *Halo*, but I wouldn't call myself a huge fan of the series. As a matter of fact, the side-story *Halos* (*ODST* and *Reach*) are far more appealing to me than any of Master Chief's tales. They feel more human while his are cartoony. And they have stories I understand.

The relationship between Cortana and Chief in *Halo 4* bothered me for the entire game. I understand that Cortana is an AI built from living tissue, but I was often annoyed at how "human" she acted. She'd raise her voice, sit, cower and even "type" on fake, holographic keyboards when she interacted at terminals. None of these behaviors made sense to me.

As I progressed in *Halo 4*, I became more annoyed with Master Chief and Cortana. Her constant human-like behavior and weird virtual lust for Chief creeped me out. And Chief's inability to do anything without Cortana saying what to do or where to go bolstered the idea that I was controlling a big, dumb, armored monkey. After all, *Halo 4* isn't Chief's first rodeo, so why does he insist on acting like it is.

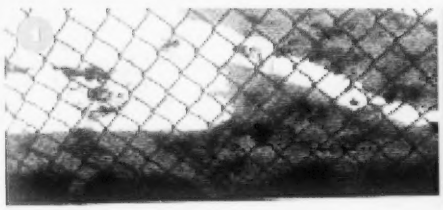
If 343 are making two more *Halos* to complete a planned trilogy, I'm glad Cortana is gone, and I hope she stays gone. I'm sure they'll find an excuse to bring her back and if they don't, a new, sexier AI will take her place. Because that's what all straight male gamers want, right? Is a sexy virtual lady telling them what to do for 10 hours.

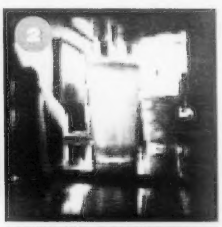
_"COREY"

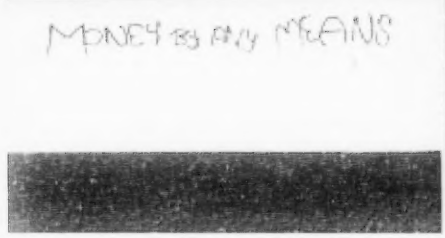
CORRECTION

Last week, we incorrectly published a review of Miguel Gomes's *Tabu* with our coverage of current films. *Tabu* opens at the Coolidge Corner Theatre on February 15. We regret the error.

INSTAGRAM US Tag your photos @bostonphoenix







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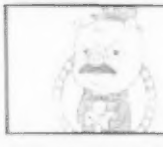

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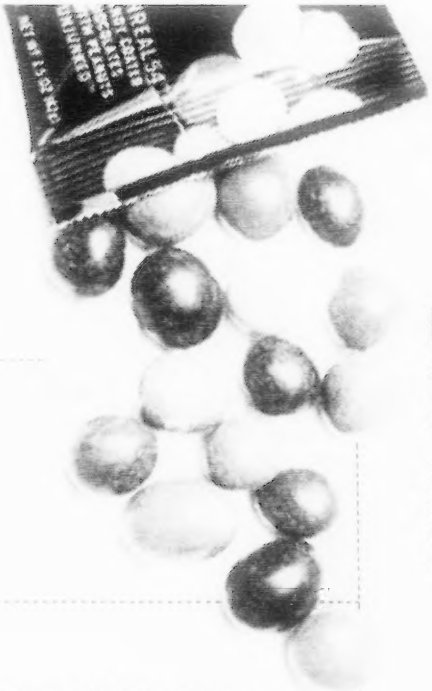

EDITORIAL

NOW & NEXT

» Dig out your collar and corset: ManRay is back for a night (and maybe more).

» p 12
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» p 15

VOICES

» Local entrepreneurs start prospectin' for weed bux, Nicki Minaj embraces the Blue Light Special, and Mass pols consider the potholes that lie ahead on the road to transit reform. Buckle up; it's going to be a bumpy ride.

» p 16 » p 18 » p 20

FOOD & DRINK

» Yay adulthood! Do dessert first, with candy and cannoli; then get sloshed, Scandinavian style.

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SPOTLIGHT

» We go deep inside the Westborough 8's protest against the disastrous Keystone XL pipeline project, involving diapers, chains, superglue, handsaws, and a guy called Storm Chaser.

» p 22

WELCOME BACK

» Hey there, fresh-faced Boston transplants! You say you wanna start a band? Take our advice: *don't*. If you want to be a rock critic, though, the late Lester Bangs shows you how! Plus: From the basements of Allston to the stages of Somerville, these are the 13 Boston bands to watch this year.

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» p 30
» p 32

ARTS & EVENTS

» The political becomes personal in Jon Robin Baitz's *Other Desert Cities*, Purity Ring dismember electronic rock, Paul Lewis delivers divine Schubert, and Ian Svenonius offers *Supernatural Strategies for Making a Rock 'n' Roll Group*.

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NIGHTLIFE

» We get a primer on DJ gear at brand-new dance night. Plus, a street artist offs his old persona with a killer party.

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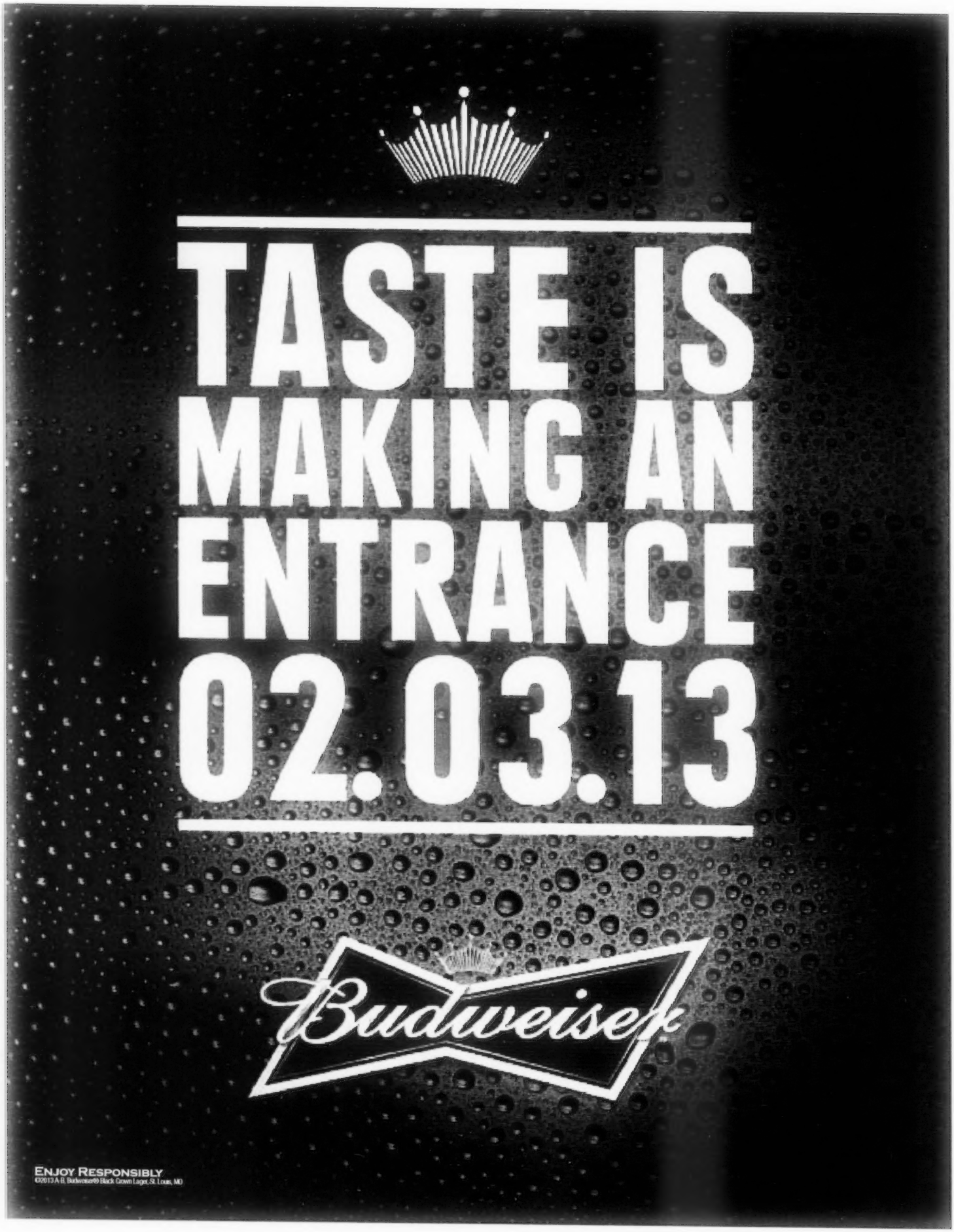
MANRAY PHOTO BY DEREK KOUYOUMJIAN; BIG HURT ILLUSTRATION BY KOREN SHADMI; FOOD PHOTOS BY JANICE CHECCHIO; PROTEST PHOTO BY DEREK KOUYOUMJIAN; BAND ILLUSTRATION BY AMANDA BOUCHER; ROCK PARENTS PHOTO BY KELLY DAVIDSON; NIGHTLIFE PHOTO BY NATASHA MOUSTACHE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THE DEATH OF AARON SWARTZ

THIS IS THE COUNTRY WE live in: not a single Wall Street executive has been indicted for crashing the world economy and gaming the financial system out of multi-billions in order to rip off an entire generation of hard-working Americans. Yet the United States Department of Justice, through the agency of its Boston US Attorney, saw fit — as a matter of routine practice — to legally pursue a young, idealistic Internet activist and internationally known computer scientist, Aaron Swartz, with a heavy-handed perseverance that can only be called sick and perverted.

After a sadistic persecution by the office of US Attorney Carmen Ortiz and prosecutors Steve Heymann and Scott Garland, the 26-year-old Swartz hanged himself in his Brooklyn apartment on January 11.

Swartz, like so many computer prodigies, was a college dropout — Stanford, in his case. He was also a key contributor to the development of Rich Site Summary, or RSS. Now ubiquitous, RSS gives users the ability to keep pace with new postings on individual sites, or — more ambitiously — to aggregate from a huge array of far-flung locations.

Swartz's efforts also propelled the success of Reddit, the hugely popular social news site that collectively interviewed President Obama last summer.

The common denominator in Swartz's technical efforts was access. Not surprisingly, his social activism focused on efforts to make as much information as possible freely available to as many as practicable.

If Swartz's brain was touched by genius, his heart was expansive — filled with a utopian dream of a world made better by unfettered access to information. The *Phoenix* applauds Swartz's efforts to make public documents widely available — as well as documents that should be public, but aren't. But we suspect we hold a different view when it comes to commercial copyright.

Debating copyright with Swartz is now — sadly, tragically, outrageously — impossible.

The case against Swartz — based on a narrow, almost unreasonable reading of the Computer Fraud and Abuse Act — was hardly airtight. Swartz was accused of downloading, without authorization, a huge cache of scholarly articles from a nonprofit company, JSTOR. Contrary to what has been reported elsewhere, Swartz did not hack into the system — at least not as the term is widely understood.

For whatever reason, it appears that JSTOR was willing to forgive and forget Swartz's raid on their content, perhaps because JSTOR was planning — as they now have — to make the archive available to the public, much of it at no cost.

But MIT wasn't forgiving. To its everlasting shame, the university lacked the sense of proportion, the sense of decency, the sense of restraint, to tell the US Attorney to go to hell. All those brains, and it turns out that MIT had its head stuck up its ass.

As for the US Attorney, even by standards of prosecutorial overreach — an increasingly alarming phenomenon — the behavior of Ortiz and her henchmen was morally repugnant, characterized by Soviet-style hyperbole that sought to portray Swartz as a master criminal, an archfiend, a menace to American society, and a threat to the very pillars of Western civilization.

MIT may have lost its sense of proportion, but the Justice Department, as is frighteningly so often the case, had none to begin with.

In our eyes, there is little doubt that Swartz was guilty of an act of principled civil disobedience. But he was no felon. The idea of threatening Swartz with up to 35 years of prison and a fine of up to $1 million was at best misguided; at worst, it was an act of gangsterism, of unmitigated inhumanity, of torture by pinstripes.

The US Attorney's office knew that Swartz was depressed and were warned that he was a suicide risk.

To say that Swartz's blood is on the hands of the prosecutors would not be unreasonable. ■

> Swartz's persecution was at best misguided; at worst, it was an act of gangsterism, of unmitigated inhumanity, of torture by pinstripes.

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SATURDAY, FEBRUARY 16

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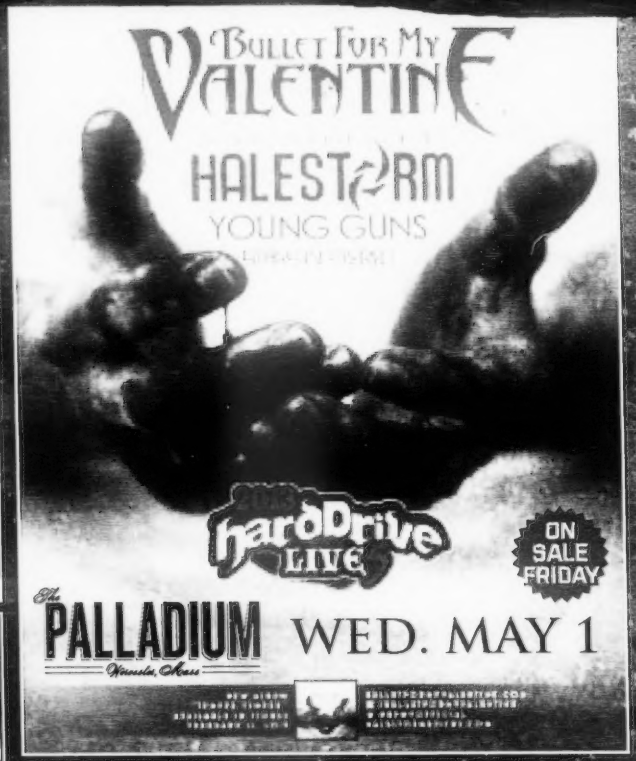
- 2/22 MARDUK/MOONSPELL
- 3/09 NILE



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ManRay redux.
Page 12.

PHOTO BY DEREK KOUYOUMJIAN

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D.D.T., "VOGUE"

NINE INCH NAILS, *PRETTY HATE MACHINE*

RITZER EBB, "JOIN IN THE CHANT"

PETER MURPHY, "I'LL FALL WITH YOUR KNIFE"

CRISTINA, "IS THAT ALL THERE IS?"

IF YOU MISSED OUT ON ManRay — well, you really missed out. From 1985 to 2005, the Central Square club defined underground nightlife. Pre–*Fifty Shades* fetish fans, glamorous goths, edgy gay crowds, and fabulous freaks of all stripes harmoniously commingled on ManRay's crowded dance floors, around its weathered pool tables, and, of course, in its charmingly dank bathrooms.

"ManRay was a meeting place, an anchor," says Chris Ewen, its longtime resident DJ, who now leads the Heroes new-wave night at T.T. the Bear's Place. "The scene has since splintered." He's cautiously optimistic about rumors that ManRay will soon reopen as a smaller club/restaurant. In the meanwhile, Ewen and beloved first-name-basis bartender Terri (okay, her last name is Niedzwiecki) have organized a ManRay reunion party for Friday, February 1, at Brighton Music Hall. Don't expect a nostalgia fest. Yes, the music will nod to ManRay's former formats, from the industrial of Crypt, its goth party, to the electro-dance of Campus, its gay night. But the Reunion will also feature live dancers, a fashion show, and photography displays that spotlight what ManRay's creative alumni are up to today. "So many artists and musicians came out of that scene," says Ewen. "They're still doing exciting stuff now."

_SCOTT KEARNAN

BLOODSUCKING IT DOWN

Need a cocktail as dark as the nightlife? You're in luck: Terri shared a recipe for the Vampire, her signature drink, which she says was "as close as I could get to black without using Jägermeister."

1. Take one ounce of raspberry vodka.
2. Add one ounce of Chambord.
3. Add a dash of Blue Curaçao.
4. Finish with cranberry juice. Give it a good shake and enjoy.

BY THE NUMBERS

40
Years since the Supreme Court's *Roe v. Wade* decision, issued on January 22, 1973

77
Percent of Americans who think abortion should be legal in some or all circumstances, according to a 2012 Gallup Poll

41
Percent who describe themselves as "pro-choice" according to the same poll — hence Planned Parenthood's recently announced decision to downplay use of the term

WORD OF THE WEEK

Momentum

n. 1. Force or speed of movement; impetus, as of a physical object or course of events. 2. The product of a body's mass and velocity. 3. The name of the first-ever exhibition from the Boston LGBTQIA Artists Alliance (BLAA), a recently launched group that aims to provide local queer artists with resources, networking opportunities, and showcases like "Momentum," a free night of performance art, drag, burlesque, music, and more that kicks off at 7 pm on January 29 at 450 Harrison Avenue; find out more at blaa.us.

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2013 SIGNATURE SERIES at Berklee

February 14

Terri Lyne Carrington

Money Jungle: Provocative in Blue celebrates the landmark trio recording by Duke Ellington, *Money Jungle*. Featuring pianist Gerald Clayton.

February 24

The Great American Songbook: The Music of Quincy Jones

Students and faculty pay tribute to 27-time Grammy Award–winner Quincy Jones.

April 11

The Music of Bill Whelan

Bill Whelan is the composer of *Riverdance* and has arranged for U2, Van Morrison, and others. Whelan will join a large student group to perform his broad repertoire.

April 26

***Hair*: The American Tribal Love-Rock Musical**

The Musical Theater Ensemble and the Musical Theater Orchestra will present a fully staged production of the Broadway musical *Hair*.

For ticket information, call 617 747-2261 or visit berkleebpc.com. Processing fees apply.

Tickets can also be purchased at the Berklee Performance Center box office during business hours.

Performances begin at 8:15 at the Berklee Performance Center; The Music of Quincy Jones begins at 7:30 p.m.

Berklee college of music

THE *PHOENIX* MAKES HISTORY

Every two years since 1993, the Massachusetts Cultural Council has bestowed its Commonwealth Awards for "exceptional achievement in the arts, humanities, and sciences." The MCC has given dozens of those awards to recipients ranging from the Jacob's Pillow Dance Festival to the Boston Cyberarts Festival, and from Yo-Yo Ma to Aerosmith. But it has never bestowed a media award until this year, when it announced two: Emmy-winning WGBH television producer Jared Bowen, and the *Phoenix*.

We're humbled to join the company of MCC recipients, who this year also include Worcester's Ecotarium (Art/Science Collaboration), Great Barrington's Community Access to the Arts (Access), the towns of Barnstable and Shelburne Falls (Creative Community), the Eric Carle Museum of Picture Book Art (Creative Learning), Community Development Corp. CEO Marvin Gilmore (Leadership), Neil and Jane Pappalardo (Cultural Philanthropy), and Olympia Dukakis (Achievement).

In singling out the *Phoenix*, the MCC said, "Covering the arts is the heart and soul of the *Phoenix*. . . . Over the years, as Boston's reputation as a world-class city grew, it was in no small measure due to the vibrancy and diversity of the arts. Like a double helix, the role of the *Phoenix* is interwoven in the DNA of the arts community," it continues.

> The *Phoenix* has never been a passive institution, content to sit on the sidelines. From its earliest days, the *Phoenix* has been an active player on Boston's cultural stage.
>
> It worked with the late Kevin White and Kathy Kane to bring film and performance to the city — first to Boston's neighborhoods with "Summertheing," and then Boston Common — and by doing so helped set a valuable precedent in the diffusion and democratization of the arts. Before Boston had a film community, the *Phoenix* joined with commercial interests and connoisseurs to start the Boston Film & Video Festival, which has since blossomed into several local film festivals. Through its initial support of Bostix, it has championed programs to bring discounted tickets to college students and the broader community, entered into thousands of partnerships with institutions of every stripe, and remains the go-to source for the city's internationally acclaimed music scene.
>
> The *Phoenix* has advocated forcefully for taxpayer support for the arts — not just because of the sound economic benefits, but because the *Phoenix* has always believed that the arts have an intrinsic, undeniable benefit in and of themselves.
>
> The *Phoenix* has stirred controversy, as it did when it stepped forward to sponsor the Robert Mapplethorpe exhibition at the ICA when no other for-profit business would do so anywhere else in the country where the exhibit was shown. And its sense of social responsibility remains acute, as illustrated last year by its sponsorship of "Anonymous Boston," a collaborative, community-based gallery exhibit that took a tough look at the media's role in cycles of urban crime, and the effects of violence on victims' families.
>
> As protean as the arts it covers, the *Phoenix* has changed shapes and sizes over the years, now appearing as a weekly magazine with a growing presence online and in new formats, from web radio to social media to mobile apps. But while the look has changed and the mediums evolved, the values endure.

The Commonwealth Awards will be presented February 19 at the State House. For more info, visit massculturalcouncil.org

GOT BEER COMMENTS?
DROP A LINE TO BROS@BEERADVOCATE.COM OR @BEERADVOCATE.

BARLEYWINE & DINE

you wondering: barleywine? This stuff isn't actually wine, though it is comparable in both complexity and alcohol strength — hence the name. From their darker, malty and fruity English origins around the turn of the 20th century to the hoppy American versions of today, barleywines range from 8 percent to upwards of 20 percent alcohol by volume (ABV). And they're the centerpiece of Cambridge Brewing Company's Barleywine Festival, an annual showcase of their seasonal barleywines and barrel-aging program. On January 31 from 5 pm to midnight, fans of both will get to check out more than a dozen expressions of their Aequabus (summer, lighter) and Blunderbuss (winter, darker) barleywines. Expressions will range in year from 2006 to 2012, dry-hopped, and most are aged in bourbon or wine barrels. Two years of CBC's Dad Knows, an old ale finished in Blanton's barrels, will also be pouring.

CAMBRIDGE BREWING COMPANY
1 Kendall Sq, Cambridge
617.494.1994 or cambridgebrewingcompany.com

Barleywines are no joke. They command your palate and demand your respect. So if you're new to these brews, here are a few tips to keep in mind.

- Ask for small pours. You'll be able to taste more and pace yourself: these ABVs range from 10.5 to 14 percent.
- Start with the older expressions: they tend to kick first.
- Hydrate. Drink water between beers. This will also help cleanse your palate.
- CBC is serving a special menu for the evening — think rabbit mole, chicken lollipops and wild-game goulash, just to name a few items. Eat. Keep your stamina up.

There are no tickets or reservations, and tables are first come, first served. Hope to see you there. Cheers!

_JASON & TODD ALSTRÖM

ENDLESS SUMMER

It's just about this time of year — when the hustle and cheer of the holidays are fading fast in the rearview and the only thing on the horizon is a two-month stretch of short days and long, cold nights — that the winter blues hit us. Hard. Right about now, we're all wishing we'd found a way to bottle up the hazy days of last summer to sip at when the thermometer hits the single digits and we're feeling particularly stabby.

That's precisely the motivation behind "PICNIC," the inaugural exhibit at the Nave Gallery's brand-new annex space, opening this weekend in Davis Square. As part of an open call — and ongoing project — to "preserve summer," they've commissioned local artists to capture the sunny season within the confines of a single glass mason jar. The preserves on display range from miniature landscape scenes to tiny talismans and beyond, each representing an artist's unique interpretation of the golden essence of summer. We can feel those winter doldrums fading already.

The open call to "preserve summer" continues through February 7, and they'll be adding jars to this winter "PICNIC" as they come in; all will ultimately be auctioned off to support the new Somerville gallery space. Check out the exhibit — and the new digs — when it opens on January 25 with a reception that includes live performances by Dan Blakeslee, Tom Janowitz, and Audrey Ryan.

_ALEXANDRA CAVALLO

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TALKING POLITICS

WHEELS ON THE BUS

BY DAVID S. BERNSTEIN

FEW PARTS OF Massachusetts government need additional spending as badly as transportation — or have as publicly visible deficiencies. Whether squirming on ancient Red Line cars, sitting in interminable Springfield rush-hour traffic, or waiting for economy-boosting expansions to underserved southeastern towns, just about everybody in the Commonwealth sees, on an almost-daily basis, the consequences of inadequate investment.

So perhaps it's not too surprising that Governor Deval Patrick has made it the centerpiece of his final legislative agenda. He drew as much attention as he could to the unveiling of his "21st Century Transportation Plan," teased out details of accompanying tax proposals, focused on the issue at length in last Wednesday's State of the Commonwealth address, and immediately set off on a media tour to discuss it.

> It's no shock that Patrick has made transportation the centerpiece of his final legislative agenda.

Clearly, he's putting his weight, and political capital, on the line. And not just Patrick: House Speaker Robert DeLeo promised a big transportation bill — including new revenues — in his own agenda-setting speech at the start of the two-year session. Senate President Therese Murray is also on board, so to speak.

It's still politically risky business. And — as has been proven before — broad agreement on the need among Beacon Hill's power triumvirate is no guarantee that something will happen in the end.

The political problem — one of them, anyway — is that Bay Staters all see different pieces of the picture, and have a tendency to dismiss the others. Drivers resent paying for trains; riders resent fee increases that spare drivers. And, of course, everyone outside Route 128 thinks the resources all go to Boston, and vice versa.

The one thing everyone tends to agree on is that the system has historically been a money-sucking waste heap of mismanagement, fraud, hackery, patronage, and union avarice. No surprise that they are reluctant to offer more shekels to that beast.

So it was wise for state leaders to heed Murray's "Reform Before Revenue" bromide, and save the spending debate until after they passed and implemented the Transportation Reform Act of 2009. Although hardly as sweeping as some hoped — and unlikely to have yet assuaged long-held public skepticism — the

NEED YOUR #MAPOLI FIX? Get all the latest Beacon Hill gossip at thePhoenix.com/talkingpolitics.

law has removed many redundancies, streamlined operations, and reduced costs and waste.

It has also restored enough confidence in the system among politicians, business leaders, and regional leaders that many are willing to stand up in favor of a big tax-and-spend plan, without fear of huge backlash — so long as the plan has something for them.

Which is exactly what Patrick appears to be offering.

A NEW TRAIN FOR YOU! AND YOU!

The display of supportive mayors at the unveiling of Patrick's plan was no accident; nor were the generally positive initial reviews in many newspapers across the state. If all politics is local, local spending is the best politics.

Patrick's plan made sure to provide a little something for almost every municipality to like — including a $100 million per year money bucket for them directly via extra Chapter 70 funding.

And, as if to prove the rule, the exceptions took umbrage right on cue. MetroWest region pols, such as State Senator Karen Spilka of Ashland and State Representative Carolyn Dykema of Holliston, loudly criticized the Patrick plan's lack of projects in that area. (Perhaps not entirely coincidentally, both Spilka and Dykema are potential candidates for Congress later this year, should Ed Markey win the upcoming special election for US Senate.)

> The display of supportive mayors at the unveiling of Patrick's plan was no accident.

But that's all part of the bargaining process, and we will undoubtedly see changes in the included projects, total cost, and mix of revenues before Patrick gets to sign anything into law.

What matters more is whether anti-tax reaction spills beyond the predictable small-government firebrands, and lights a fire that prompts lawmakers to beg DeLeo and Murray to kill the plan.

It's worth noting that all three leaders are now sure-footed veterans of the game. They won't rattle easily. That's probably the best reason to think that this latest transportation plan won't end up going off the rails.

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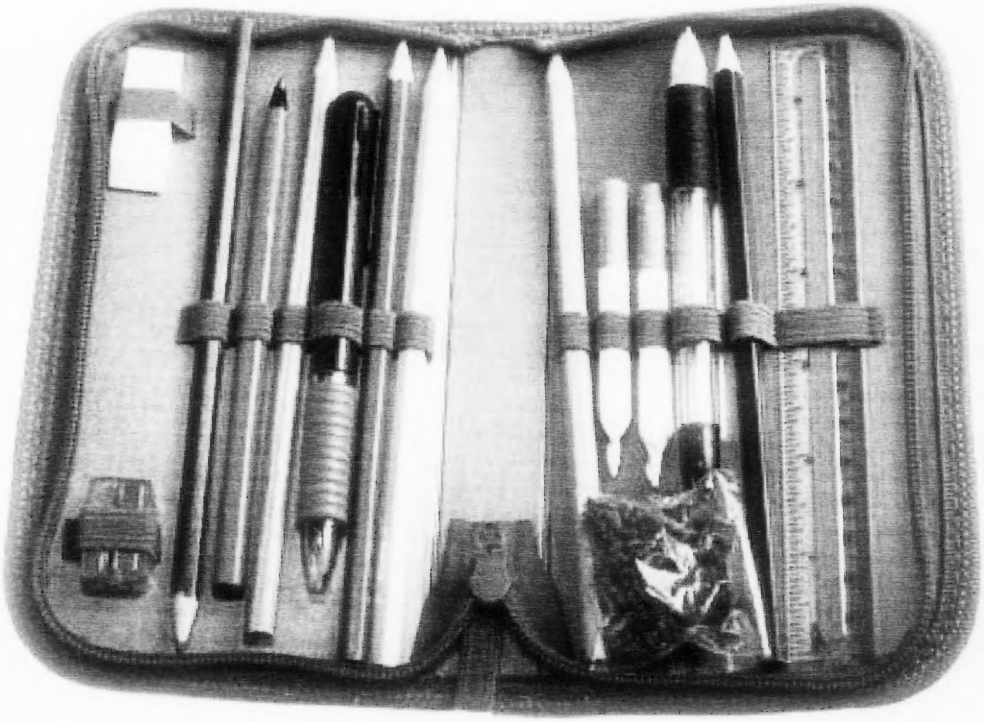
HOME-GROWN CANNABIS CAREERS

BY ARIEL SHEARER



THE CANNABIS CAREER INSTITUTE held its first-ever East Coast seminar in Boston on Saturday, offering local cannabusiness hopefuls a daylong crash course in Cali-style marijuana commerce. Tickets to the event sold for $250 apiece, but CCI managed to fill every seat in their Hilton conference room — maintaining a class size of about 40 students throughout the day.

Other than a handful of mostly older women, the crowd was predominantly male. One handed me a business card for his grow-supply store as I pondered the possible backstory of a gray-haired man with crutches. I also met multiple cannabis consultants, dudes selling advice on everything from plant nutrients to nonprofit business status.

During a lesson on bud tending, a youngish cultivator started telling me about his plants in a thick Boston accent. He showed me a video on his smartphone, of an old grow looking more like a jungle than the contents of a closet. He says he now uses tents to grow indoors.

> You don't sell gold in a gold rush. True entrepreneurs sell picks and shovels.

But long before we reached the segment on cultivation, CCI founder Bob Calkin advised the prospective patients and profiteers alike that the first step toward building a marijuana business plan is identifying your niche and determining your role in the market.

At Saturday's event, like other marijuana business seminars I've attended in Boston, I repeatedly heard insiders saying that they wouldn't need to start a business directly related to selling bud in order to profit from the impending marijuana boom.

One cited a phrase I've been hearing nonstop since Question 3's passing: "You don't sell gold in a gold rush." True entrepreneurs, the phrase implies, sell picks and shovels.

Consider: if you're really dead-set on opening one of the first dispensaries in Mass, you need to have the liquid capital necessary to fight for a license. But if you're already a plumber or electrician, you could cash in on consulting and construction for grow-ops. If you're a real-estate agent, you could track down properties fit for future dispensaries.

"Fun as the world of cannabis is, it is deadly serious," reads the first page of CCI's course book. "If you want to be a part of it, you had best be armed with every weapon you can muster. We hope to offer you an arsenal."

The traveling marijuana school's messaging suggests it's never too early for cannabis entrepreneurs to learn everything they can about the business.

"See how he knows about growing, even though he's not a grower?" Calkin asked the class while we watched a video of Jason Scoby — a California medical-marijuana patient and founder of the Orange County education center Cannabis State — identifying and grading different cannabis strains based on the smell and appearance of buds.

But while lessons on deep-water-culture hydroponic growing and finger-hash sidebars may seem a bit premature for Massachusetts, one guest lecturer said her private classes on homemade medibles (like cannabis tinctures, salves, and lip balms) have already been filling up. During lunch, she chatted with other attendees, sharing stories about ditching pharmaceuticals and aiding ailments with homemade medicine.

Having found his niche in cannabis educating, Calkin outlines his curriculum in a massive course book covering everything from patient compliance to hydroponic horticulture and dispensary management — plus enough edibles recipes to draft a restaurant menu.

The book also includes one of CCI's most valuable nuggets of information for Mass residents: a detailed business plan from the Elements Caregiver Collective, which opened in Arizona months before dispensaries, and stayed open thanks to its unique model. At Elements, marijuana is distributed through special vending machines that eliminate hand-to-cannabis and cash transactions. Calkin says anybody gutsy enough could probably open an Elements in Massachusetts right now.

By the time class was over, the grower next to me was licking his chops. He'd gotten a taste of that special lip balm. P

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THE YEAR OF HEMP

THE BIG HURT

POP-CULTURE NEWS IN BRIEF

BY DAVID THORPE

Nicki's wig, Pharrell's drink, Bieber's fists, Groban's edge.

COULD NICKI MINAJ be casting aside her reputation as a fashion trailblazer? *Billboard* reports that she's parted ways with Terrence Davidson, the celebrity wigmaker who made her celebrity wigs. Davidson cites "creative differences." Perhaps, after a career built on absurdist flamboyance, she's taking steps to revamp her image; several celeb blogs have made note of Minaj's recently toned-down appearance. It might be a good idea — if *parting ways with your wigmaker* is national news, you may want to recalibrate your style/substance ratio.

Further evidence: Nicki has just partnered with K-Mart to launch a line of apparel and accessories, which is so perversely uncool that it must be some kind of weird ploy to go over the coolness swing set into double-reverse coolness. "I am so excited to work with this iconic, mass retailer and to bring affordable fashion to my beautiful barbz all across the US," Nicki definitely actually said in a press release.

Maroon 5 insect Adam Levine is also doing stuff — probably even uncooler stuff — for K-Mart.

But they should beware, because even the best-laid vanity branding deals can go disastrously agley. For example, **Pharrell Williams** — who always looks a little *too* well-laid, in fact — has just had a big falling out with Qream, his vanity line of fruity liqueurs for women. Diageo, the beverage company behind the brand, announced that they would be shutting down the Qream line. Pharrell, who claims to have spent two years building the brand, is suing them for five million dollars. He blames botched marketing for the product's failure, saying that they sold it as a "club drink" instead of a "high-end, leisure class" beverage. Better hit eBay and stock up on delicious Qream, because it's sure to be a hot collector's item among fanatical Pharrellophiles for decades to come.

No word yet on whether **Timbaland's** Diageo-backed "sexy liqueur," Le Sutra, faces a similar fate.

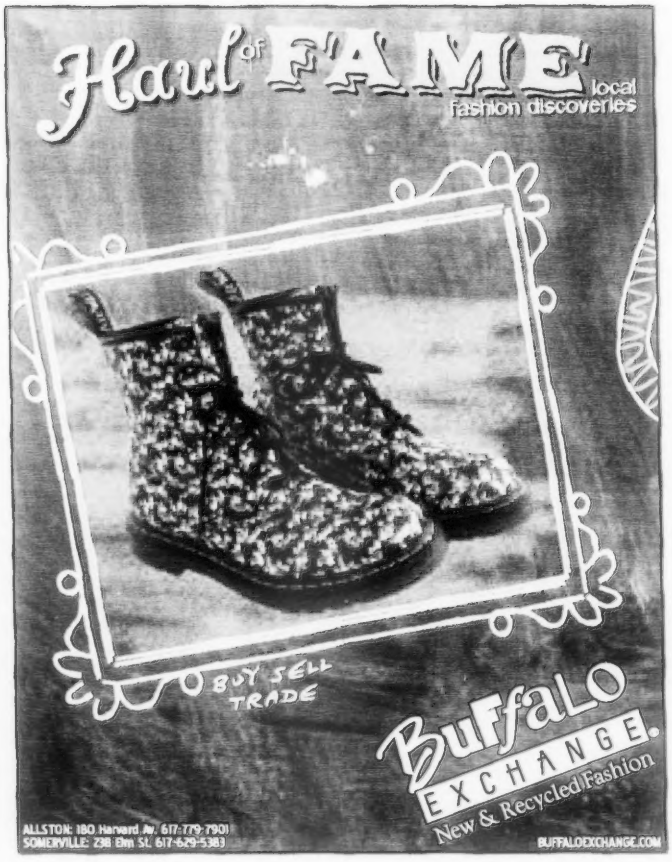
Headline of the week: Billboard.com wins the prestigious No Shit, Sherlock Award for this one: "**Randy Travis** Was Drunk When Arrested Naked, Blood Alcohol Results Show."

Bieberwatch! Beleaguered Beliebers fatigued by recent crises — including a big breakup, a paparazzo death scandal, flirtation with "jazz cigarettes," and a gruesome self-harm prank on Twitter— have yet another reason to weep sweet tears of *Someday* perfume for their fallen angel: our little shit is now being sued by a former bodyguard for undignified treatment.

The reputable newsbeetles at TMZ report that security beefcake Moshe Benabou was pummeled by the tiny fists of our petulant manlet after a member of Bieber's entourage was kept at too great a distance. The ex-soldier chose not to repay the blows, which is why Justin Bieber is still pretty. Instead, he seeks a little over $420 thousand — *duh-huh-huh-huh* — from the lad.

Popera pussywillow **Josh Groban** is carefully balancing expectations for his upcoming album, *All That Echoes*, a revamped answer to the slightly sluggish sales of his previous set. In a *Billboard* interview, he tried to do right by his L.L. Beancore base while throwing a bone to those who yearn for a hardcore Groban. "I was concerned that the music just have a little pop or rock edge to it — whatever world I find myself in, it's just gotten really soft." Grobes is ratcheting up the punk flavor with help from Rob Cavallo, who's worked with extreme noise acts like **Goo Goo Dolls**, **Green Day**, and **Meat Loaf**. (If you're not convinced of their mutual interest in rocking the fuck out, please note — as *Billboard* carefully does — that Groban met Cavallo at a party thrown by Kid Rock.)

"I'm not saying what I'm doing is **Pearl Jam**, but it can have the right energy," Josh continued. "The intent can be the same." The album drops on February 5, at which point we'll see for ourselves whether Groban's ambition to intend to be Pearl Jam but fail was a success.



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RUNNING WITH THE CHAIN GANG

The Westbrorough 8 vs. TransCanada: Anatomy of a peaceful protest

BY CHRIS FARAONE

THE BREACH

MONDAY, JANUARY 7, 2013 — 1:55 PM

Nobody notices the three young women sitting in the idling green Explorer. The packed parking lot off Route 9 in Westborough is blanketed by blinding sunlight, which bounces off whatever snow remains from the last sprinkling. Even if they are spotted, it's unlikely that any office-park folk will blink twice at the co-eds emerging from the old-model SUV. Dressed in sensible heels and just the right amount of lipstick for a job interview, the activists look no different from the cubicle monkeys who work in the building they're about to infiltrate.

The next group of eight is a bit more conspicuous, strolling through the front door in pairs. They stride past two suited National Lawyers Guild attorneys, who are sitting on a couch in the lobby like they belong there, and bang up the back stairwell. On the third floor, the lead man knocks on the ladies' room, where the first group is waiting, then together they all barge into the Massachusetts office of TransCanada, a multinational behemoth that operates gas and oil pipelines up, down, and across North America. TransCanada is also building a new pipeline, the Keystone XL, to transport oil mined from tar sands — an ecologically disastrous practice that poisons water systems and accelerates climate change.

> A ninth conspirator enters and announces: "THIS IS A PEACEFUL PROTEST."

Eight of the students peel their jackets off to reveal thick chains with bike locks slung around their necks. A ninth conspirator enters, unrolls a sign on the carpet, and announces: "THIS IS A PEACEFUL PROTEST." A 10th associate shoots video; an 11th snaps pictures.

THE POWWOW

SATURDAY, DECEMBER 16, 2012 — 4:00 PM

Three weeks before the big action, the gang is still green. Eight of them managed to make it to the secret Cambridge meeting spot as planned, but they have no collective name, and only a bare outline of how to accomplish their goal. They think lawyers will be there, but don't know which ones. They'll need jail support and bail money, but they're unsure of how much. The idea is that sympathetic forces — namely, the climate-justice groups 350.org and Students for a Just and Stable Future (SJSF) — will provide backup, but even that's unclear. It won't be enough for them to merely gain entry: they want their sit-in to last for several hours so they'll make the nightly news. They know they'll be arrested; their fear is that they'll be removed before the media shows up, and so they brainstorm how they can stay longer. Shea Riester, a Brandeis grad who records tough anti-corporate raps about environmental justice, suggests they glue themselves to one another.

Acting as the default crew commander, the 22-year-old Riester describes the target: a vulnerable suburban location without much security. Last week, he cased the TransCanada office in Westborough. It will take nearly a dozen more meetings to hammer out logistics, prep the gear, and gain the confidence they'll need to execute. They know they're not alone, though; all afternoon, the group buzzes about a flurry of expected actions that will erupt nationwide early in the new year.

The crew uses today's powwow to psych each other up and quell fears. Dorian Williams, a 21-year-old evolutionary anthropology major at Tufts, preps her comrades for a stay behind bars. A deep thinker with punkish blonde bangs that hang over her right eye, Williams has been bagged three times — twice in Washington, DC, for protesting climate change and TransCanada's Keystone XL pipeline, and once in West Virginia, where she spent 10 days in jail after chaining herself to a coal-mining truck.

Alli Welton, a Harvard sophomore, isn't afraid of the prospect of imprisonment. She and her comrades have bonded closely since first gelling as a unit at a four-day SJSF retreat in Medford last August — it was there that they decided to orchestrate a grand spectacle and to bring attention to the dangers posed by the extraction and refinement of tar-sands oil. They thought about going to protest in Texas, where part of the Keystone XL project is underway, but in late November they decided to act locally instead.

At 20 years old, Welton is one of the youngest of the bunch but carries herself with poise, often taking the lead

>> CHAIN GANG on p 24

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SUZUKI Way of Life

Alli Welton, a Harvard sophomore, practices the lock-up with her colleagues.

Ben Trolio hefts some chains.

Shea Riester talks strategy.

<< CHAIN GANG from p 22

on intellectual concerns. "The last thing we want to do is make villains out of the people who actually work in the TransCanada offices," she says. "We don't want people branding us crazy, clueless, radical kids."

TWO CHAINS

SUNDAY, JANUARY 6, 2013 — 10:00 AM

With just a little more than 24 hours left before "go" time, the prospects for success are far from promising. Here in the basement of an activist crash house, with the equipment placed in piles on the cold concrete floor, reality finally registers, as do some minor issues that could jeopardize the operation. Most important: for each protester, they still need to fashion tailored chains that fit the ankles snugly. Until those are ready, they can't really practice, and they're running out of time.

Riester bought the wrong kind of saw blade to cut the ankle chains. Luckily for the team, an older Greenpeace vet in a rugged canvas coat stops by to check on them. This guy's done this before; within minutes, the experienced activist pulls a chain over a large stone and grinds through the links. As sparks fly in one corner, Welton and a few others gather on a dirty couch and work at their laptops, slapping the finishing touches on a website for their action. After about an hour, the shackles are all ready. Everybody crouches on the cellar slab, and they begin to stumble through a dry run.

Ben Thompson, a 22-year-old Boston University math PhD candidate, is lovable and lanky — and now both characteristics come in handy, as he demonstrates the punishing contortionist stunts that he's choreographed for his collaborators. He walks his friends through the motions like a rookie flight attendant, clumsily showing how the smaller chain loops around the instep, and how the Kryptonite locks clamp by the hip bone. Once they're bound, back-to-back, Riester tilts his head back and asks, "So — could you all sit like this for two hours or more with a diaper on?"

CHAIN GANG

MONDAY, JANUARY 7, 2013 — 11:00 AM

One by one, they stomp through the door, then each one crunches down into a pretzel and starts locking in. The big event is just hours away, and the outfit soon to be known as the Westborough 8 is rehearsing at a friend's pad outside of Boston, in an apartment with wooden floors that tremble when the chains smack down. Ben Trolio, a tall and agile senior at the University of New Hampshire, finishes first, starting a count-off as they click — "ONE," "TWO," "THREE." On those cues, an unchained accomplice circles around to retrieve the keys from their mouths.

After practicing their routine a half-dozen times, the squad sets a new record of just over a minute to fully link together. Once in their business-casual disguises, they hover over blueprints of the Westboro Executive Park; meanwhile, two new collaborators who will handle media calls rehearse talking points in the rear kitchen. With six hours of sleep and a peanut-butter-and-banana breakfast in them, they each have a final drink of water at noon, and split into two platoons. A final game-time decision: they agree the diaper decision should be a personal call. Most opt against it.

STORM CHASER

SATURDAY, DECEMBER 16, 2012 — 7:00 PM

They call him Storm Chaser. He's come from Maine, at the request of an SJSF contact from MIT, to bless the entourage with much-needed guidance. Though from New England, this ally just returned from the front lines of the tar-sands battlefields in Texas. In red pants and a woman's hat adorned with knit floral flair, Storm Chaser is a seasoned demonstrator with experience in harsh showdowns. He recently retreated from the Lone Star state in order to avoid landing in long pre-trial detention — which is also why "Storm Chaser" is the only name he's giving out. Some of his friends who caught the wrath of Texas authorities sat behind the wall for nearly a month there, waiting for a court appearance. He doesn't want to share their fate.

As Storm Chaser tells stories of his Texas tribulations, his legionnaires watch attentively with their heads plopped in their hands, sopping up the dirty details of his ride against Big Energy. Down south, he'd wait for daily calls from remote operatives, who would dispatch him to whichever new drilling site they located from clandestine surveillance and anonymous tips. Riester and the others hang on every word.

Though intent on returning to Texas, while he's back home, Storm Chaser hopes to spark friction against TransCanada in New England — and in this posse, he's found willing soldiers. He promises to send over specs of the Westborough offices — plus advice on the best locks available — and wishes everyone good luck. Storm Chaser says that he would love to assist with their upcoming endeavor; but with crucial decisions on Keystone XL development looming — namely, from the president and secretary of state — he'll probably be organizing one of the many other actions planned for January 7.

>> CHAIN GANG on p 26

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<< CHAIN GANG from p 24

GLUE-IN

MONDAY, JANUARY 7, 2013 — 2:04 PM

At the TransCanada offices, once their jackets are torn off like Superman's Oxford, it takes less than two minutes for the squad to fully lock into formation. As added insurance, each of them twists open a tube of super glue, slathers the adhesive on their palms, and joins hands with their arms across their chests. A TransCanada employee stares perplexedly at the protesters, tells them that he called the cops, and politely asks everyone to unlock. Devyn Powell, a 20-year-old Tufts junior who has been appointed the group's spokesperson, draws her line in the sand: "This isn't against anyone in this office, but we're not leaving until they stop the pipeline."

The first cop arrives on the scene 10 minutes into the disturbance, and he is not amused. As he paces around the protest circle, explaining the concept of private property, he racks his brain for some solution to the unprecedented conundrum before him — they don't get too many glue-ins around these parts. A few minutes pass, and a second officer arrives, followed by the Westborough chief of police and, minutes later, a fire truck. Even with all the king's horses and all the king's men, though, the first responders call for an outside locksmith.

In the meantime, since one cop failed to separate the protesters with sheer force — by attempting to pull their hands apart — the medics move to unseal the glue in a more delicate manner. By slowly peeling, they manage to pry most of the bonded skin apart, and loosen the rest with swabs soaked in nail-polish remover. Once the protestors are unglued, about an hour and a half into the fray, additional help arrives. Like the cops who called him, the locksmith appears anything but thrilled to be there; he puts his tools down anyway, and begins to drill Trolio's ankle lock.

In 45 minutes, the locksmith manages to free everyone's legs using the same technique — but that's the easy part. Someone still has to crack through eight $100 "New York Fahgettaboudit" locks, made of case-hardened, triple-heat-treated boron manganese steel. The manufacturer, Kryptonite, is so sure of the impenetrability of their locks, they'll replace your bike if the product is compromised. Faced with that challenge, the locksmith gives up and takes off. He cracks wise as he leaves: "I just want you kids to know," he quips, "we're going to find the people who did this to you."

Politely, a TransCanada employee informs the protesters that the police are on their way.

It's been two and a half hours since this situation surfaced, and firemen finally decide to unleash the jaws of life as a final resort. The office looks and sounds like a construction site, with extension cords running out the door, over a railing, and down the open-air atrium to the first floor. The jaws, however, aren't tough enough, and it's inevitable that the only solution is to saw through the chains. One officer points at Riester, who has drawn the ire of the cops by whispering to his co-defendants, and volunteers him to go under the knife. A medic covers the group with a large white cloth, and prepares for the extraction.

> Riester shuts his eyes tightly as a paramedic saws above his waistline

LAWYER UP

SUNDAY, JANUARY 6, 2013 — 4:00 PM

Twenty-four hours before the cops start to cut them loose, the Westborough 8 are in their Cambridge bunker, going through one final serious meeting. Two National Lawyers Guild attorneys brief the brigade on what to expect, though they can't be sure of everything. The worst possible punishment for misdemeanor trespassing is a year in prison, they say, though that's highly unlikely. Chances are the students will be released on their own recognizance some hours after their anticipated arrest and made to return for arraignment the next morning.

When the lawyers finish speaking, there's a still silence in the air that returns every few minutes for the following hour or so. It's all suddenly real — the chains, the threat of incarceration, the diaper decision. Lisa Purdy, a junior at Brandeis and the most timid of the bunch, is visibly nervous. But Trolio, the resident funnyman, lightens the mood with a joke about possibly peeing himself during the protest. Bolstering the group's spirit, Riester announces that he heard from Storm Chaser, who, as planned, is heading up a separate offensive elsewhere. As they head off to eat a last meal and sleep, spirits are higher than ever.

SAW EIGHT

MONDAY, JANUARY 7, 2013 — 4:30 PM

Riester shuts his eyes tightly as a paramedic saws above his waistline, where authorities jammed a rubber mat between the lock and his shirt. After about 10 minutes of alternating between the power blade and the hydraulic jaws, he's amputated from the group. Comically, as soon as the cops finish sawing off his self-inflicted shackles, they quickly cuff him, and he's led outside at around 4:45 pm. The cop and the EMT removal crew attempt to do the same for Emily Edgerly, a Tufts sophomore and environmentalist who was next to Riester. But the group's preparations have paid off: she's strapped too tightly, and the prospect of cutting them all out seems like it could take hours.

After a quiet huddle out of police earshot, the remaining seven agree to let the cops walk them out. They've made their point; by now, thousands in the outside world — including world-renowned climate-change crusader and 350.org founder Bill McKibben — are tweeting in solidarity with the Westborough 8. Still joined at the hip, the protesters twist and flop into the elevator like an overused Slinky, then spiral out the building entrance, speak briefly with reporters, and waddle into the police wagon with the help of aggravated officers. Powell explains why they're in Westborough, despite that office not being directly involved in Keystone XL. Before the doors slam shut, Welton leaves some quotable departing words: "TransCanada has locked us into the climate crisis."

EPILOGUE

With Riester already there and being questioned, the remaining seven members of the Westborough 8 arrived at the town police station at 5:15 pm, still bound together, after an intimate ride in the back of the transport vehicle. No one peed themselves; but with permission, Edgerly — conveniently stuck at one end of the chain — was allowed to use a toilet at the precinct as the others looked away. A little after 6 pm, Riester called for the keys, and a half hour later, everyone was unchained. The police were happy to get home for dinner, and the gang was stoked to make the evening news and clock headlines in the Boston Globe *and elsewhere. They were all released by 9:30 pm.*

The gang has so far raised more than $2000 — for bail commission fees, fines, and other expenses — through their website, january7th.wordpress.com. As they await their March 4 court date, they've been speaking out about their experience, with a forum downtown the week after, and another in Jamaica Plain last Tuesday. This Saturday, January 26, they'll align with 350 New England and other activist groups in Portland, Maine, for a protest against tar-sands pipelines in the Northeast. After those demonstrations, on February 17 the Westborough 8 will join thousands of others to oppose Keystone XL approval in Washington, DC. As for their next sit-in, they refuse to comment at this time.

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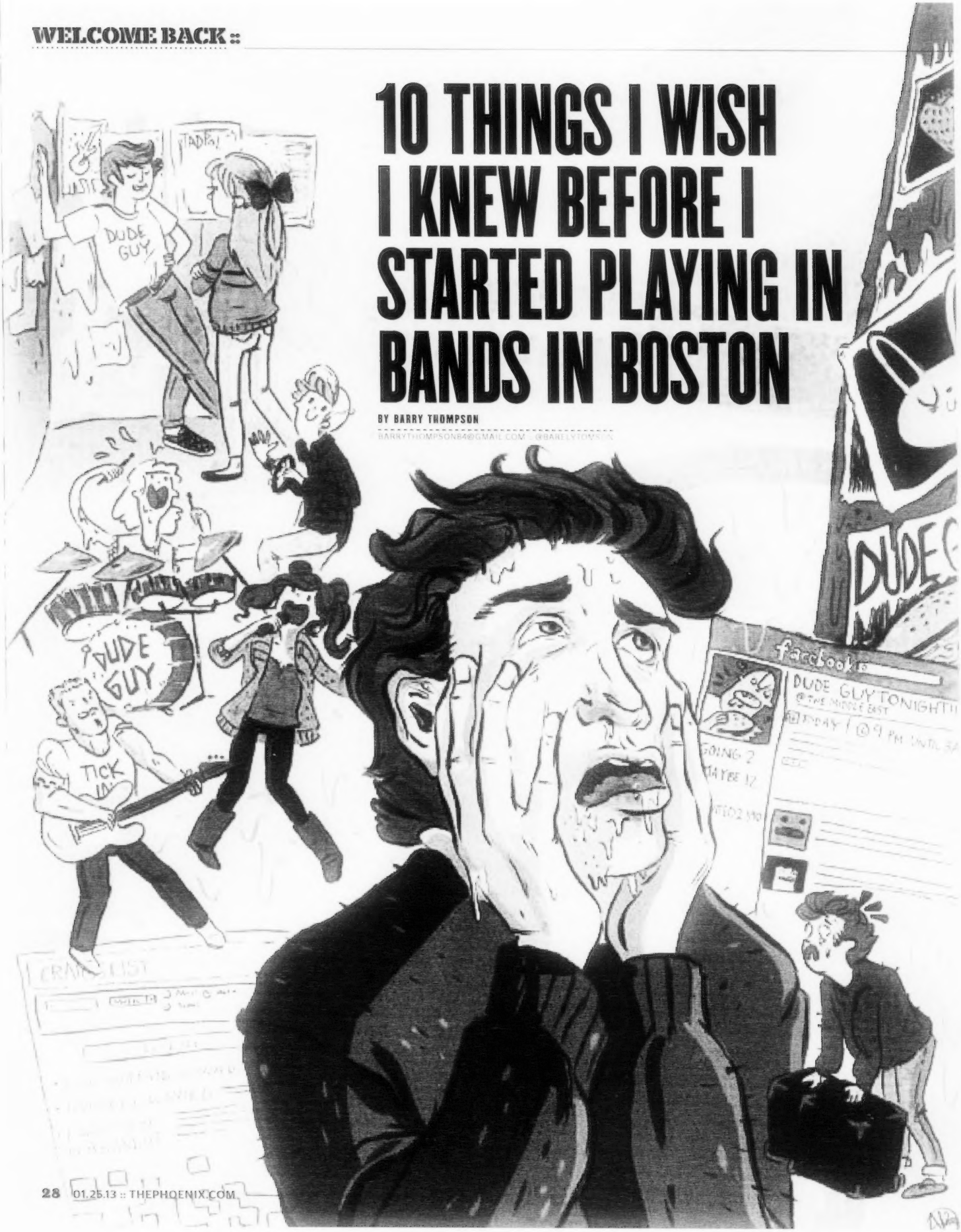
10 THINGS I WISH I KNEW BEFORE I STARTED PLAYING IN BANDS IN BOSTON

BY BARRY THOMPSON
BARRYTHOMPSON84@GMAIL.COM :: @BARRYTOMPSON



Hey there, spunky! We hear you just moved to "the Bean" (that's a fun nickname lots of people in Boston always use to describe Boston), and you're thinking about starting a real life rock-'n-roll band! That sure does sound like fun! But there's a bunch of bullshit you should know about before you go on to share your love of music with fellow denizens of "the Bean" and beyond. First and foremost: you are fucking your whole life up.

1. STARTING A BAND IS A HORRIBLE LIFE DECISION

Most likely, you'll spend two years playing the same eight songs over and over for a diminishing cluster of friends until you can't guilt them into coming to your crappy shows anymore. Luckily, by then, spending another second with your douchey bandmates will sound almost as much fun as prying your toes off with wire cutters.

As bad as that sounds, it's better than what will happen if your band achieves any measure of success. Because when your "successful" project fails, you'll be in your 30s, swimming in credit-card debt, and too perpetually hungover to fill out an application at Whole Foods.

2. NEVER RECRUIT BANDMATES OFF CRAIGSLIST

This rule also applies for roommates and sex partners. Anyone who admits they can't convince two or three people they already know to play instruments in the same room with them is either damaged goods or a scam artist. If you're short a keyboard player or whatever, consider pounding PBRs at **Charlies Kitchen** in Harvard Square, the **Model Cafe** in Allston, or the **Brendan Behan Pub** in Jamaica Plain — all haunts known for patronage from musician types. That way, you can get to know prospective additions to your cohort enough to tell if they're psycho *before* they steal all your gear and sell it for smack money.

3. ONCE YOU HIT 30, YOU'RE BANNED FROM BASEMENT SHOWS

Everyone who used to be a stupid college student hates college students for being just as stupid as they used to be, so most of Boston's nightlife caters to the 21-plus ilk. As a result, it's never difficult to find a DIY, all-ages venue. Unfortunately, after your lifespan has surpassed three decades, the kids who know the basement shows' addresses will assume you're a cop. Before that happens, familiarize yourself with the "legitimate" clubs in town — some of which may even consider booking your band. These include **Great Scott** and **O'Brien's** in Allston; the **Middle East**, **T.T. the Bear's Place**, and **All Asia** in Cambridge; **Radio** and **PA's Lounge** in Somerville; and the **Midway Cafe** in Jamaica Plain.

4. IT'S POSSIBLE TO REHEARSE WITHOUT GETTING EVICTED

It would be nice if all of our neighbors felt more strongly about supporting independent artists than they do about their aural privacy. Sadly, most of them won't appreciate being a captive audience for your bi-weekly jam sessions and will do whatever they can to make you homeless. Luckily, Boston contains a few massive practice-space emporiums where they'll encourage you to make a ton of noise. Consider renting space at the **Studio 52** in Allston or farther out at **Charlestown Rehearsal Studios**. Check out the multi-location **Sound Museum**, too.

5. YOU DON'T HAVE TO STEAL ALL YOUR EQUIPMENT

Although it's understandable if you've assumed otherwise, as the frequency with which musical-equipment retailers have been closing down in recent years has made it harder to acquire a snazzy new axe or drum kit without resorting to a B & E. While the demise of Daddy's Junky Music has made life tougher for Berklee kids when they break a string, at least we've still got **Guitar Center** and the much smaller but nonetheless shipshape **Mr. Music** in Allston.

6. PLAYING IN A BAND WON'T HELP YOU GET LAID

Chances are, rock folklore has led you to believe that if a person merely stumbles on stage with some type of instrument, adoring fans will immediately plead to do fun stuff with their mouths to that individual's goodie parts. Arguably, one of the downsides to living in a place where virtually everyone is in a band is no one finds being in a band impressive. Excluding anyone who gets famous (as in, probably not you), most of the area musicians who get laid a lot would probably still be doing that if they aspired to be furniture-store tycoons instead of professional songwriters. So if you're going through a dry spell, don't start playing music! **Fix your shitty personality**, which is probably the real reason no one wants to fuck you.

7. NEVER HAVE SEX WITH YOUR BANDMATES

Because you're ignoring my advice, you'll be surprised when you're still not getting any oral sex after six months as a bona fide member of the local rock scene. Desperation and boredom will make the cardinal sin of bandcest look like a solution. (After all, your bandmates won't be getting any oral sex, either.) The sad tales of Thurston Moore and Kim Gordon, John Doe and Exene Cervenka, and Axl Rose and Slash remind us that intra-band romances always fail, so you better make sure the sex is worth the dramabomb that's doomed to detonate and probably break your band up. For accessories and prophylactics, swing into **Condom World**, the **Amazing.net store**, or **Good Vibrations**.

8. EVERYONE IGNORES FACEBOOK INVITES

It's all well and good to make the best possible use of social networking to plug your shows. However, consider that you've stopped paying attention to the 20 or so invites that drop into your message box per day because they're almost all for events you have no interest in attending or take place in a city you moved away from two years ago. Everyone who's "liked" your band is doing the same thing.

Ergo, some non-digital legwork and creativity go a long way toward making sure your potential audiences know where and when you're scheduled to perform. Design an ironic and/or abrasive flyer and slap copies up on one of the **public bulletin boards** around town. There's a few on Harvard Ave in Allston, and a very prominent one in Jamaica Plain's Hyde Square.

9. YOU CAN SELL YOUR DNA

Because the payouts from most of your gigs won't even cover your bar tabs, your survival will soon depend on dumpster-diving for stale bagels and picking up half-smoked cigarettes off the sidewalk. If no one wants to pay you for the poetry of your soul, remember that some people might pay for the likely equally flawed poetry of your genetic goop. Check to see if you can **trade in your sperm or eggs for cash** at one of the many fine fertility clinics located around our metropolis. After all, jerking off into a cup sure beats getting a day job.

10. BEING A DRUMMER IS THE WORST

They carry around three times as much gear and probably put in more physical exertion than anyone else in the band. Meanwhile, they get no credit, rarely get an equal cut of any royalties, and are always the first to get fired. **Never learn how to play the drums.**

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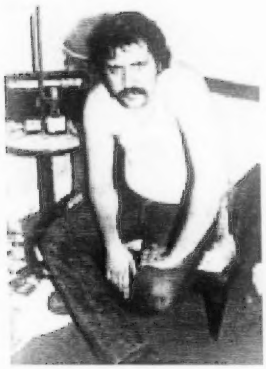
FAMOUS ROCK CRITICS SCHOOL:

BY LESTER BANGS

I bet you get damn tired of seeing all those pompous smartasses raking in cash, glory and free records for scrawling about the latest heavies in rags like *Creem*, *Rolling Stone*, *Phonograph Record* and *Awake*. I bet you wonder what makes these cats so allfired omniscient, what gives them the right to expound on all this stuff as if they knew what they were talking about or the whole thing wasn't just a matter of taste anyway. The answer is NOTHING. Being a rock critic is the easiest thing in the world, talent has nothing to do with it, so why don't you give it a try? And don't worry if you don't know how to write. Don't even worry if you can't put a simple declarative sentence together. Don't worry if you sign your name with an X. Anybody can do this shit, all it takes is a high level of unconsciousness and some ability to sling bullshit around. Also the bullshit is readymade, you don't even have to think it up, all you gotta do is invest in a slingshot. So instead of telling you what it's like to be a rock critic in this space, I'm gonna let you experience it yourself firsthand. All the word type stuff you need has already been written anyway, it's in old yellow issues of *Creem*, *Stone* and all the rest; if you're like lotsa rock critix I've known and loved you'll just sit around reading and rereading the damn things all day and pretty soon you'll have whole paragraphs of old record reviews memorized, which is not only a good way to impress people at parties but allows you to plagiarize at will. And don't worry about getting caught, because nobody in this business has any memory and besides they're all plagiarists too and besides that all record reviews read the same. I learned to write 'em outa *Down Beat*, and it's the same shit in *Rolling Stone*; it's the same shit all over. Just stir and rearrange it every once in awhile. Take one riff and staple it to another; and if you get tired of thinking about how you're a rock critic, remember William Burroughs and the cutup method and think about being avant-garde. I do all the time.



ABOUT THE AUTHOR
Lester Bangs, who died in 1982 at the age of 33, is the patron saint of gonzo rock criticism. In the decades after his death, he was memorialized in print (Jim Derogatis's biography *Let It Blurt*) and in film (*Almost Famous*). In the early 1970s, he was the co-editor of *Creem* and a freelancer for a number of seminal rock-and-roll publications, including the *Real Paper*, a Boston weekly later absorbed by the *Phoenix*. This piece originally appeared in the issue of October 24, 1973. (A much longer version appeared a year later, under the title "How to Be a Rock Critic," in Buffalo's *Shakin' Street Gazette*.) If you replace every reference to "*Rolling Stone*" with "Pitchfork," it could almost have been written last week.

Okay, now it's time for you to write YOUR VERY FIRST ORIGINAL RECORD REVIEW. It's easy, all you gotta do is point. First, pick a title for the album.

1. Oranges in Exile
2. Outer City Blues & Heavy Dues
3. Cajun Sitar Dance Party
4. Hungry Children of Babylon
5. Eat Your Coldcream

Got it? Okay, the next part's just as easy. Just fill in the blanks: This latest offering from _____

1. Harmonica Don and His Red Light District
2. The Armored Highchair
3. Ducks in Winter
4. Jonathon Bug
5. Arturo de Cordova

is _____

1. a clear consolidation of the artistic moves first tentatively ventured in his/ her/ their/ its last album.
2. a real letdown after the masterpiece album and single that carried us all the way through the summer and warmed us over in the fall.
3. important only insofar as it will delineate the contours of the current malaise for future rock historians, if there are any with all the pollution around now.
4. definitely the album of the year.
5. a heap of pigshit.

(How you doin' so far? See how easy it is?) (Choose one of the following for the next sentence:)

1. In dealing with such a record, the time has come to at last talk about the responsibilities, if any, which any artist making rock 'n' roll bears to his audience, and specifically how those responsibilities relate to the political situation which we, all of us, and perforce rock 'n' roll, are compelled to come to terms with by dint of living in the United States of America today.

2. I don't really think these guys/ this dude/ the chick in question/ a singing dog can defend musical output which has proven increasingly shoddy by referring to such old handles as "personal expression," "experimentalism," "a new kind of artistic freedom," or any other such lame copout.

3. It's such a thrill that this album finally came, that I am finally actually holding it in my hands, looking at the fantastically beautiful M. C. Escher drawing on the cover whilst trembling all over to the incredible strains of the music on the record from inside it which even now are wafting from the old Victrola, that I really don't know if I

am going to come or cry.

4. It's so goddamn fucking boring to have to open all these pieces of shit every day, you waste your time, you break your fingernails, half the time it's just a repeat of an album that came yesterday, that I can hardly bring myself to slit open the shrinkwrap once I get 'em outa the cardboard (which piles up in a big mess all over the house after it gets dragged outa the corner by all my asshole friends!), and I really can just barely stand to put the goddamn things on the turntable after that. I wish it would break anyway so I wouldn't have to listen to 'em anymore. (Good one, huh, more than one sentence in this one!) But anyway, I put this piece of shit on just like all the other except the ones I never get around to, and right now I'm listening to it and you know what? I was right. It is a piece of shit!

5. I don't remember how I got here, whose house this is or where this typewriter came from, but anyway this album by the greatest fucking rock 'n' roll band in the whole wide world/ most talented sensitive balladeer of his generation whom many of us are already calling the New Dylan/ sweetest songbird this side of the Thames has saved my life again just like all the others did, so I don't even care if this place gets busted right now. I don't care if the world comes to an end because the cosmic message of truth and unity which this music is bringing to me has made me feel complete for the first time since 1968.

Well, that wasn't hard at all, was it? A whole paragraph written already! But this is no place to stop; the most fun's yet to come. Tally-ho!

The first song on side one _____ *(choose one):*

a. "Catalina Sky"
b. "Death Rays in Your Eyes"
c. "I Wish I Was a Rusty Nail"
d. "Lady of Whitewater"
e. "Nixon Eats"

(choose again) _____

a. is a rousingly high spirited opener in march tempo
b. starts things off at an extremely high energy level
c. sets the pace and mood of the album most atmospherically
d. won't win any Grammies this year
e. reminds me of my Grandmother puking up her sherry into the bathtub the night we had fish that had gone bad for dinner when I was three years old

The first thing you notice is _____ *(choose one)*

a. the vicious, slashing guitar solo
b. the deep, throbbing bass lines
c. how mellowly the sensitive, almost painfully fragile vocal is integrated with the mesmerising Spanish chords from those four line hollow-body Gibson guitars
d. that the cymbals aren't miked right
e. that the entire mix is a washout and this album has what is probably the worst production of the year.

The full impact of what's going on in this cut may not reach you the first time, but if you keep listening a couple of times a day for a week or two, especially through headphones, it will come to you in a final flash of revelation that _____ *(choose one)*

a. you were wasting your time
b. you are listening to a masterpiece of rock which so far transcends "rock" as we have known it that most people probably won't recognize its true worth for at least ten years
c. all the instruments are out of tune
d. you should have bought the Band instead
e. you're deaf in one ear.

Cut two is _____ *(choose one)*

a. a nice change of pace
b. more of the same pigshit
c. a definite picker-upper
d. interesting, at least
e. insulting to the human ear (my dog didn't like it either)

by virtue of the fact that _____

a. it was produced by Phil Spector's cousin from Jersey
b. it's only two seconds long
c. the lyrics say more, and more concisely, about what we have done to our natural environment than anything else written in the past decade
d. Bobby Keyes, Jim Price and Boots Randolph sit in for a real old time "blowing session"
e. I spilled Gallo Port in the grooves and it made it sound better.

In spite of that, I feel that the true significance of its rather dense and muted lyrics can only be apprehended by _____

a. the purchase of a hearing aid
b. reading the sheet enclosed with the record
c. going back and listening to "Memphis Blues Again," then come back to this and see if it doesn't blow you right out the door!
d. taking a course in Spanish
e. throwing the incoherent piece of pigshit in the trash and going out for a beer, where something good is probably on the jukebox.

Time for paragraph three already! Smooth sailing, bunky! You're almost there:

This record has inspired such _____

a. ambivalent feelings
b. helpless adoration
c. bile and venom
d. total indifference
e. a powerful thirst

in me that I can't bring myself to describe the rest of the cuts. Track by track reviews are a bore anyway, and the album only costs $3.39 at the right stores, so go down and get it and find out for yourself whether you'll like it or not. Who am I, who is any critic or any other sentient being on the face of the earth, to tell you what a piece of music sounds like? Only your ears can hear it as only your ears can hear it. Am I right or am I wrong? Of course I am. I do know that I will _____

a. go on listening to this album till I drop dead of cancer
b. walk out into the backyard and toss this offense unto mine eyes into the incinerator soon as I finish typing this spew
c. never forget the wonderful chance I've had here in the pages of Fusion to share this very special record, any my own deepest dredged sentiments about it, with you, who whether you know it or not are a very special person whom I love without qualification even if we've never seen each other. I don't even know your name, and am so righteous that I don't even care if you look like a pig
d. break this elpee over the head of the very next Jesus Freak or Hare Krishna creep I see in the street, just for the thrill!
e. go to sleep now and awaken upon a new morning in which I may be able to appreciate this unbridged poetic outpouring with fresh ears.

So before I sign my name at the bottom of this page and pick up my check I would like to leave you with this thought:

a. Today is the first day of the rest of your life
b. There are many here among us who feel that life is but a joke.
c. The red man lost this land to you and me
d. Rock 'n' roll is dead. Long live rock 'n' roll.
e. Since these assholes that're stupid enough to print this shit don't pay me anything, why don't you? I've probably turned you on to a lot of good records over the years, and what do I get out of it? Nothing but a lot of grief! A lot of stale eardrums from listening to reams of garbage! A lot of abuse from cretins who can't understand that rock 'n' roll IS the Revolution! A lot of cheap bloodsuckers like hellhounds on my trail! I got "Yer Blues!" I've paid my body and soul! So send me some $$$$, goddammit, or I'll never write a word again for as long as I live!

Your faithful correspondent,

_____

(Just sign your name here)

_____

(And write your address here!)

You did it! You really did it! There, you see, that wasn't so hard, was it? Now YOU TOO are an officially ordained and fully qualified rock critic, with publication under your belt and everything. Just cut out the review, if you've finished filling in all the blanks, and send it to the rock magazine of your choice with a stamped self-addressed envelope! If they send it back, send it to another one! Be persistent! Be a "go getter"! And if you send it to all the rock mags in America, one of them is bound to print it sooner or later because most of them will print the worst off the wall shit in the world if they think it'll make 'em avant-garde! You could send 'em the instruction booklet on how to repair your lawn mower, just write the name of a current popular album by a famous artist at the top of the cover, sign your name at the bottom of the last page, and they'll print it! They'll think you're a genius! And you are! And when all the money you asked for in this review starts pouring in from your fans, you'll be rich! Rocco Langinestra will invite you out to his house in the Catskills for the weekend! Miles Davis will step aside when you walk down the street! Seals of Seals & Crofts will tip his hat to you and sing "Bah'aiii!" as you walk down the street! David Peel will write songs about you! So will John Lennon! So will everybody! Andy Warhol will put you in his movies! You'll tour with David Bowie, Leon Russell and Atomic Rooster, reading your most famous of reviews to vast arenas full of rabid fans! You'll be an international celebrity and die at 33! You made the grade! You are now a rock critic, and by tomorrow you will be one of the most important critics in America! You'll make *Esquire*'s Heavy Hundred in 1974! Congratulations, and welcome to the club!

BOSTON ROCK & POP CLASS OF 2013

Boom Said Thunder

Child Actor

Abadabad

A baker's dozen of the best new bands in Boston — and slightly beyond

BY MICHAEL MAROTTA

Old Boston is dead. Perhaps no city's music scene has undergone such a frantic transformation over the past few years as our very own here in the hub of New England. What was once a stodgy rock-and-roll town swallowed up by its participants' mutual disdain for one another has given way to a community fostering relentless creativity and support. From the basements of Allston to the stages of Somerville, the clubs of Cambridge to the living rooms of Brighton, it seems like Boston as a whole is ready to become noticed as a cultural hotspot. And if it isn't, then fuck it, we still have an endless amount of awesome bands toiling right here in our backyards. Here are 13 of our favorite new acts — some born in 2012, others a year or two prior — that are ready to make a beautiful racket in 2013. We've even included bands from Worcester and Lowell, because Massachusetts as a whole has some really cool shit going on.

ABADABAD ::

CLASS OF 2013 TRACK: "ALL THE BROS SAY"

Named by Tennessee native and Allston gentleman Jeremy Lee Given after his mishearing of the Palestinian city of Abbottabad, Abadabad picks up where his previous band, Rodeo Church, left off, hazy, jangly indie pop with a sloked-rock snarl just beneath the surface. Given and Adam Taylor Young joined the band an effortless cool and next week will hit up the Converse Rubber Tracks studio in Brooklyn for a recording session. Most of the press after the release of Septembers *The Will EP* used the words "Summer" and "warm," and though that's not too far off the mark, the music of Abadabad is also similar to that feeling you get when you wake up in the morning after an overnight snowstorm. Just add an umbrella to your drink. ***abadabad.tumblr.com***

BOOM SAID THUNDER ::

CLASS OF 2013 TRACK: "THE SAINT"

Three members, three words in the band name and three distinct qualities come together to form the monolithic beast that is Boom Said Thunder. The ground shook with last winter's *Boom!* EP, and now the earth is set to implode with the March 19 release of *Exist*. On explosive first single "The Saint," John Magnifico's bass guitar serves as a livewire intro before you're seduced by Will Thomas's ground-pound drumming and Abby Bickel's vocals. Then it flies off the fucking rails. When the diminutive Bickel belts out her lyrics, she's taller than Kevin Garnett in heels, towering over her bandsmates' powder-keg rock and roll attack. *Exist* leaves little room to come up for air, but here's an instance where aural suffocation is a good thing. ***boomsaidthunder.com***

CHILD ACTOR ::

CLASS OF 2013 TRACK: "WINDOW"

Cousins Max Heath and Sedgie Ogilvy create atmospheric dream pop the old-fashioned way, collaborating from a distance, across state lines and back again, since Heath is based in New Haven, Connecticut, and Ogilvy calls Allston home. "I don't want distance to be part of Child Actor, that's just the way it's been due to our living situations," says Heath. After releasing two EP's and full-length *Victory (Take Four)* in under a year's time, they're poised for their breakout in 2013. They've added a third member, Natalie Plaza on vocals and keyboards, and recently collaborated with Seattle/San Francisco duo Blue Sky Black Death for what was, for a while, the number-one selling hip-hop album on Bandcamp last month, *Cliff of Death*. But though Heath has a background in indie hip-hop, slinging samples, beats, and R&B influences in other collabs and his solo project Circadian, it's the

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Color Channel

The Deep North

Earlynineties

« BANDS from p 33

engaging electro-pop of Child Actor that could propel his vision to a national stage. These are songs that stay in your headspace long after you hear them.

childactor.net

COLOR CHANNEL ::

CLASS OF 2013 TRACK: "GET TO KNOW THE PERSON NEXT TO YOU"

Every time this ironic pop collective Color Channel hit the stage in their home hood, Allston/Brick City, morphs into Allston Dance City. The sexted hood doubt over a sweaty sea of bodies that net Busy doing the un-Boston — which is to say they dance their fuck off. Color Channel's pinwheel spun post-disco is an unmitigated feel-good, pretense-free party. In 2013, they're faced with the daunting task of capturing that live vibe on record, but their spring LP promises to be one hot-blooded two-man-slam love affair on the dance floor. Our goal is to get our music out to just about everybody possible," says bassist Jim Thomas. Unless everyone finds it first.

colorchannel.bandcamp.com

THE DEEP NORTH ::

CLASS OF 2013 TRACK: "WAKE UP"

In mid-2012, guitarist Nick Twohig and keyboardist Brad Cordeiro's studio project had grown to a full-fledged band, but it still needed a voice. Enter Rebecca Hank. "It was one of those friend-of-a-friend-coming-to-audition-for-your-band and-then-we-knew-within-the-first-five-minutes-that-she-was-it," Twohig says. "She's a force of nature." A few months later, November's self-titled EP was born, led by the euphoric yet ethereal power ballad "Wake Up." The moving track was featured in cracked.com writer Michael Swain's indie flick *Kill Me Now* and helped the outfit garner national press as a rising band to watch in 2013. Now the Deep North will record a follow-up album in June at a secluded, rural farmhouse far from the hectic confines of their rehearsal space in Charlestown. But not before performing live at Church on February 9. *thedeepnorth.net*

DOZE ::

CLASS OF 2013 TRACK: "FOXHUNT"

DOZE's debut EP, *The Dirts*, released with minimal chest thumping on Bandcamp in December, does one thing and does it well: It punches you in the face repeatedly. Opener "Foxhunt" [illegible] It hits mosh, cruising altitude, settling into a post-hardcore groove within 30 seconds. By the minute mark, it's clear this is no juvenile. DOZE doesn't

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WELCOME BACK ::

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really have press photos, and their October-birthed website is a Wordpress blog with three posts to its credit. No matter. This bullshit-free Boston band threw down an EP that stands on its own merit as a socially charged call-to-arms. DOZE hopes to get *The Dirts* on cassette in the next few weeks, and then possibly hit the road. "Other than that, we'll keep doing our thing and making a bunch of loud noise at shows," says guitarist Tim Groch.
dozemusic.bandcamp.com

EARLYNINETIES ::
CLASS OF 2013 TRACK: "XLR"

No, Earlynineties don't sound like Pearl Jam, though the duo are already tired of explaining themselves. As Adam D. McGinn and Andy Kai Nagashima contemplate nomenclature — by the time this issue of the *Phoenix* drops, they may be called YDIMITU, short for Why Do I Matter in the Universe, the same name as their upcoming EP out next month — what is certain and cast in sparkly stone is the kaleidoscopic electro-pop appeal that's led them to share the Paradise Rock Club stage with Break Science last month. "XLR" is a bubbly head-bobber that McGinn crafted in his basement nearly five years ago, but now E90 — or whatever his beats-and-synth daydream project will be called in coming months — is ready to start a party in the early 2010s.
yourearlynineties.com

PARKS ::
CLASS OF 2013 TRACK: "SWEATER WEATHER"

After disbanding his longtime indie-pop band Oranjuly, Brian E. King

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DOZE PHOTO BY ROB COLLINS; PARKS PHOTO BY LIZ MCBRIDE

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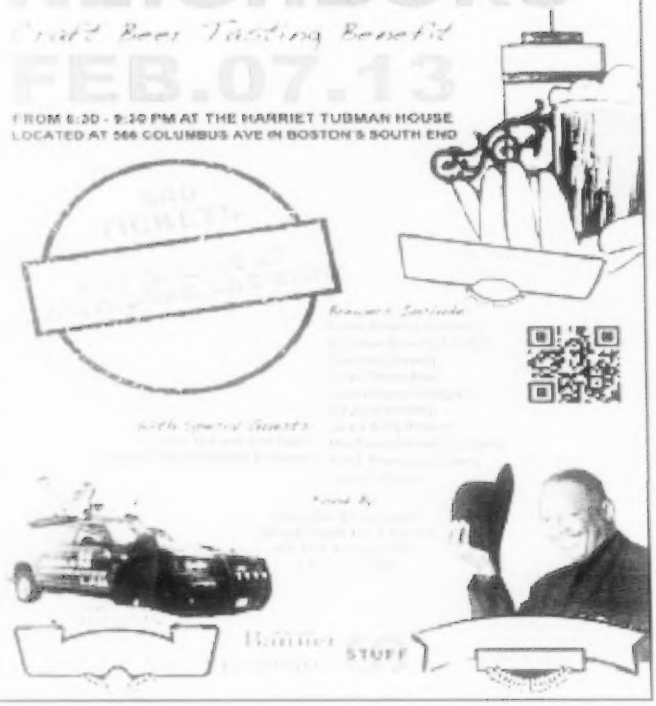

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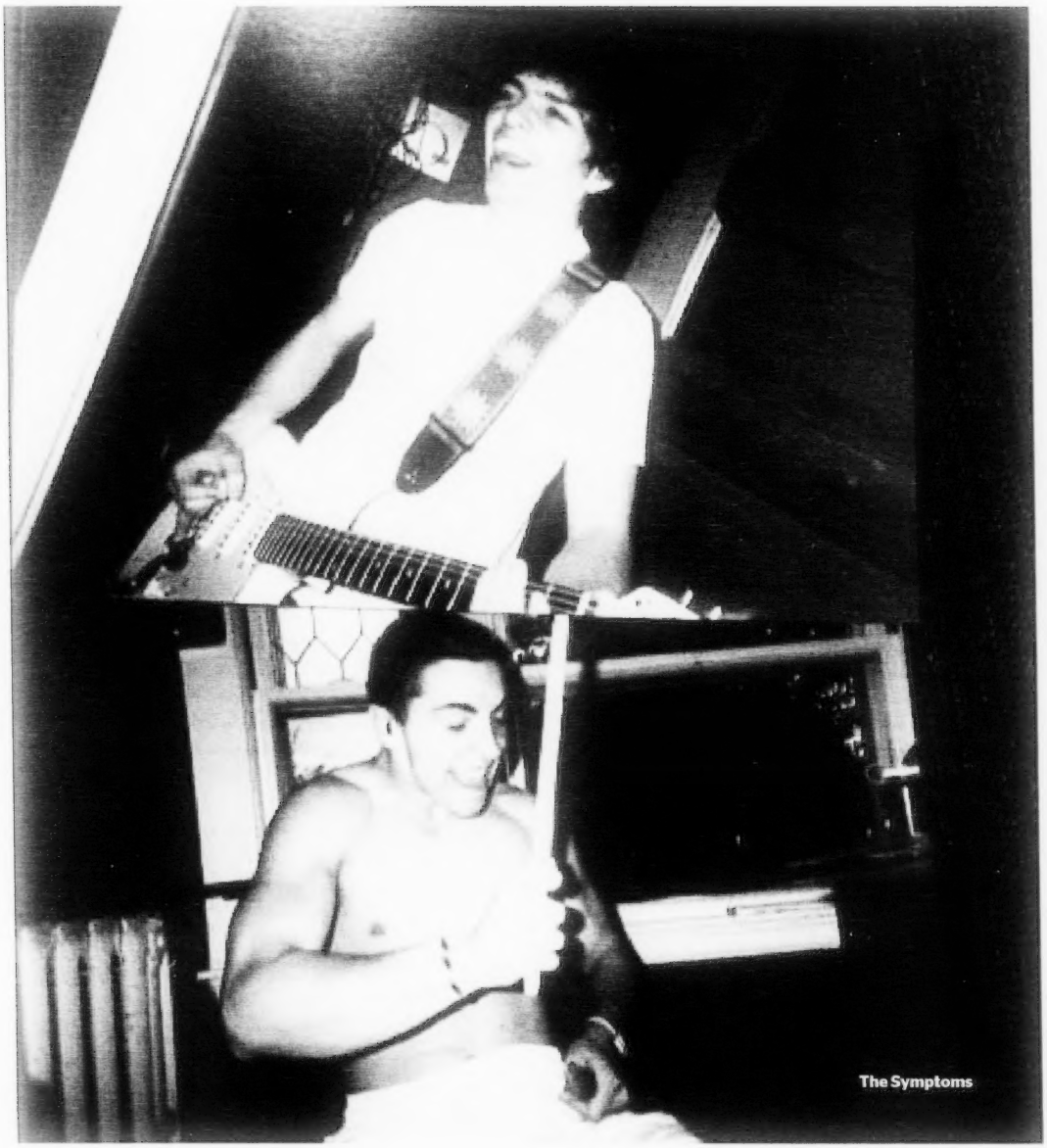

The Symptoms

<< BANDS from p 36

quickly resurfaced late last year, with Parks, taking his keen songwriting craftsmanship and penchant for jangle-pop into a more structured, albeit-slower, and faster paced direction. The result was fancy-footed "Sweater Weather," and the reaction was immediate. "I've personally gone through hell in the past two years," Kurd says, "so it'll be exciting to share what I've put all of my energy (and money, my well-being) into." His band includes members of Spirit Kid and the Motion Sick, and you can certainly hear it within this well-heeled union of surgery-pop magic. Catch Parks February 9 at the Lizard Lounge in Cambridge. ***parksband.com***

SECRET LOVER ::
CLASS OF 2013 TRACK: "RUBBER"

Sort-of kindred spirits with the Fiancées of Allston, Worcester's Secret Lover take acid trip '60s psych harmonies and kiss them slowly after several servings of Andre. Their summer demo leads with the mind warped ba-ba-ba-bahs of "Rubber," and, by song's end, Sally Horowitz falls into a suggestive vocal trance. Horowitz and two other Secret Lover members live together in a Victorian mansion in Worcester with nine other people, and the sense of community is evident in the band's graveyard-waltz pop. "We wanted to be a disco band at first, but then it quickly turned into something else," Horowitz says. That *something else* is set to release a 13-song cassette, tour the country all of February, then release a record on Rare Bit, a new label run by two dudes from Vermont's Happy Jawbone Family Band. ***secretlover.bandcamp.com***

Secret Lover

THE SYMPTOMS ::
CLASS OF 2013 TRACK: "DON'T LEAVE"

Hard to argue that 2012 wasn't a banner year for the four dudes in the Symptoms. The band members each graduated high school in the suburbs outside Boston, landed in Allston, and self-released their debut EP, *The World and Its Mistress*, in the summer. The head-turner on that eclectic collection was the trip-hop vibe of "Don't Leave," an experimental pop jam bursting with ennui and suggesting songwriting talents well beyond their years. Although vocalist James Fraser admits the band might consider a name change in the new year to distance themselves from the bounty of other acts with the same moniker, the glitchy, disaffected space-pop should remain well intact. ***thesymptomsmusic.com***

THE SUSAN CONSTANT ::
CLASS OF 2013 TRACK: "LOCKED UP"

Though they formed in 2009, the Susan Constant — named after the largest ship in the 17th-century English Virginia Company's fleet that led to the founding of Jamestown — hit their musical stride with 2011's *Ravenscrement*. Nearly two years later, their indie-pop sound is crystallized with this month's *Shapes* EP, a jittery collection of tunes led by "Locked Up," a sing-along shout.

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The Susan Constant

<< BANDS from p 38

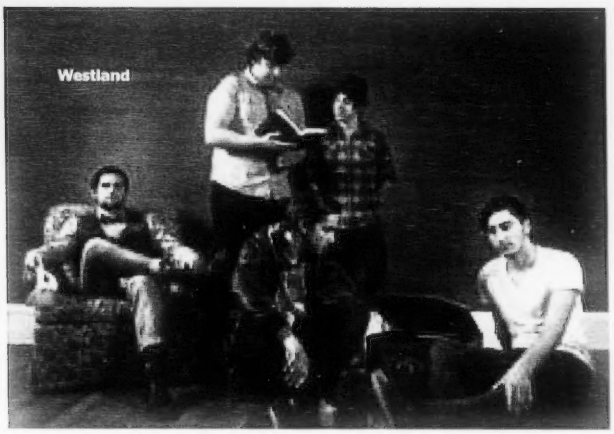
about showcasing the scrappy talents of vocalist Paul Sennott. Released on the band's own microlabel, Tour de Stade Records, Shapes is clever and sophisticated without ever taking itself too seriously. *thesusanconstant.com*

WESTERN EDUCATION ::
CLASS OF 2013 TRACK: "ALL I AM"

Check the history books: the first ever song to be spun on the relaunched *Boston Accents* on WFNX.com this past fall came straight outta the depths of Lowell, Massachusetts. West Ed's "All I Am" is a searing modern indie dance jam, following up on the promise cast back in March with the gritty "Young Love." The quartet's *Weekend Sessions* EP, released in December, is all rock for the generation raised on electronica, a multi-faceted approach to songwriting that relies on a pop core. With each release the band sheds its post-emo skin and inches closer to arena-sized rock and roll decadence. *westerneducation.bandcamp.com*

WESTLAND ::
CLASS OF 2013 TRACK: "STEADY NOW"

Already veterans of the Vans Warped Tour and with more than 400 live shows under their collective white belt since 2009, Westland are taking their tireless work ethic and applying it to national domination in 2013. This month's *Intimacy Without Intricacy* is an ambitious pop-rock firecracker of a record, led by the anthemic stadium synth-rock of "Steady Now" and the epic balladry of "Jack & Coke." Frontman Aaron Bonus is an engaging personality, sharing personal tales of love and loss in Westland's lyrics, all while hell-bent on rocking the fuck out. WFNX presents Westland's record release party February 7 at the Middle East in Cambridge. *facebook.com/westlandmusic*



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WFNX.COM

THIS IS WHAT'S F'N NEXT.

Spin the bottle, Norwegian style. Page 50.

PHOTO BY JOEL VEAK

Amount of corn syrup, artificial ingredients, and preservatives in UNREAL candy

BY CHERYL FENTON

It all started on Halloween.

A few years back, after one too many arguments about gorging on his Halloween haul, Brookline's Nicky Bronner decided he was tired of having his parents confiscate his sugary treats. So the then 13-year-old teamed up with his father, Michael — the mastermind behind Boston integrated ad agency Digitas — to create candies that weren't as unhealthy as mass-market chocolate schlock.

After two years of failed recipes and unsuccessful taste tests, sweet victory is theirs. In 2012, they debuted UNREAL, a brand that aims to "unjunk junk food," cutting the corn syrup, hydrogenated oil, artificial flavors, and GMOs. Instead, they use organic palm-kernel oil, dairy from free-range cows raised without antibiotics or added hormones, and blue agave and traceable cacao beans from Ghana and Ecuador. They've also ditched the Red 40 and Yellow 6, using natural plant dyes derived from the likes of beets and red cabbage.

The results are doppelgangers for familiar confections: there's UNREAL 41 and UNREAL 54, M&M-esque candy-coated chocolates with and without peanuts; UNREAL 5, a caramel-nougat chocolate bar that channels Milky Way; UNREAL 8, a caramel-peanut-nougat chocolate bar similar to Snickers and UNREAL 77, dead ringers for those Reese's peanut-butter cups.

"We live in a very digital age. Having numbers instead of names gave our supporters a point of speculation where they could make it mean anything they imagine," says Adam Melonas, an Australian chef who left a Michelin-starred restaurant in Madrid to move to the US and develop recipes for UNREAL.

"The colors aren't as Willy Wonka bright as those of traditional candy; the serving sizes are slightly smaller, and the chocolate boasts a stronger cocoa taste than mass-marketed versions. But the key differences are these: 30 percent less sugar, 60 percent more protein, and 250 percent more fiber per serving than leading competing brands. What's not so different is the price. Eschewing the boutique-chocolatier route, UNREAL remains competitive at $.89 to $1.29 for individual bars and $4.99 for the family-sized bags.

So far, it seems to be a winning formula. The candies line shelves at more than 30,000 stores nationwide, including those of major retailers like Target, CVS, and Staples. They've also garnered some A-list ambassadors, with Boston idols Tom Brady, Gisele Bündchen, and Matt Damon tweeting their praises.

While UNREAL is focusing on the chocolate sector for now, they ultimately want to expand. "The first five candies are just the beginning of the UNREAL movement," says Nicky, whose favorites are UNREAL 77 and UNREAL 8. "We'll be unjunking more of people's favorite candy and other snack goods and beverages. Our mission is to unjunk the world, so we have a long way to go."

The UNREAL peanut-butter cup has 52 percent of the sugar of of a Reese's

The UNREAL caramel-nougat chocolate bar has 54 percent of the sugar of a Milky Way

Meatballs so good, they don't need spaghetti.

have you been lately?

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A highly unscientific attempt to crown the king of Hanover

BY CASSANDRA LANDRY
CLANDRY@PHX.COM :: @EATDRINKWRITE

THERE'S A NEW KID on the cannoli block: Thinking Cup, the coffee nut's paradise facing the Common, recently opened a second location smack dab in the middle of Hanover Street. And it's not just offering quality cups of Joe and snacks. A little bird told us that executive pastry chef Thao Nguyen-Rich wouldn't be shy about going head to head with the neighborhood's resident cannoli kings — like Mike's Pastry, Modern Pastry, and Maria's Pastry Shop. Whose creamy ricotta filling would reign supreme? Whose crust would crumble under the pressure? We tapped four impartial cannoli lovers in our office for a blind taste test, to find out once and for all if the newbs at Thinking Cup have what it takes to steal the crown.

MODERN PASTRY (A)

Carly Carioli, editor in chief: "Tastes like a cannoli . . . but not the best one I've ever had. The filling is a little bit grainy. The crust on mine is significantly lighter too; it looks like the others are a little burnt."

Jackie Houton, managing editor: "Not bad! I wouldn't kick it out of my fridge, though it's not the best I've had. I think the filling leaves a little to be desired."

Thomas Page McBee, staff editor: "I like the crust. It has enough sugar, for sure. I like it overall."

S.I. Rosenbaum, staff editor: "I like the crust a lot, definitely."

MIKE'S PASTRY (B)*

Carly: "Where am I supposed to put this thing?? This one is just a little too much for me. The crust is

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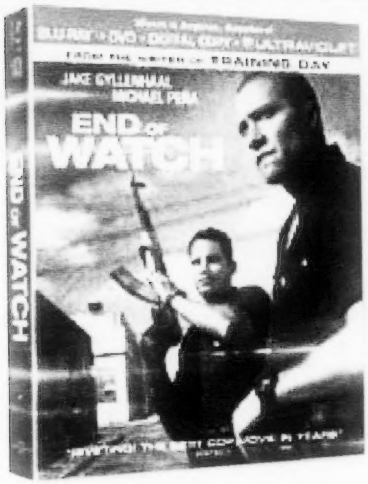
PHOTOS BY JANICE CICCOLLO



UNIVERSAL

THE PHOENIX

FROM THE WRITER OF TRAINING DAY COMES END OF WATCH, STARRING JAKE GYLLENHAAL AND MICHAEL PEÑA

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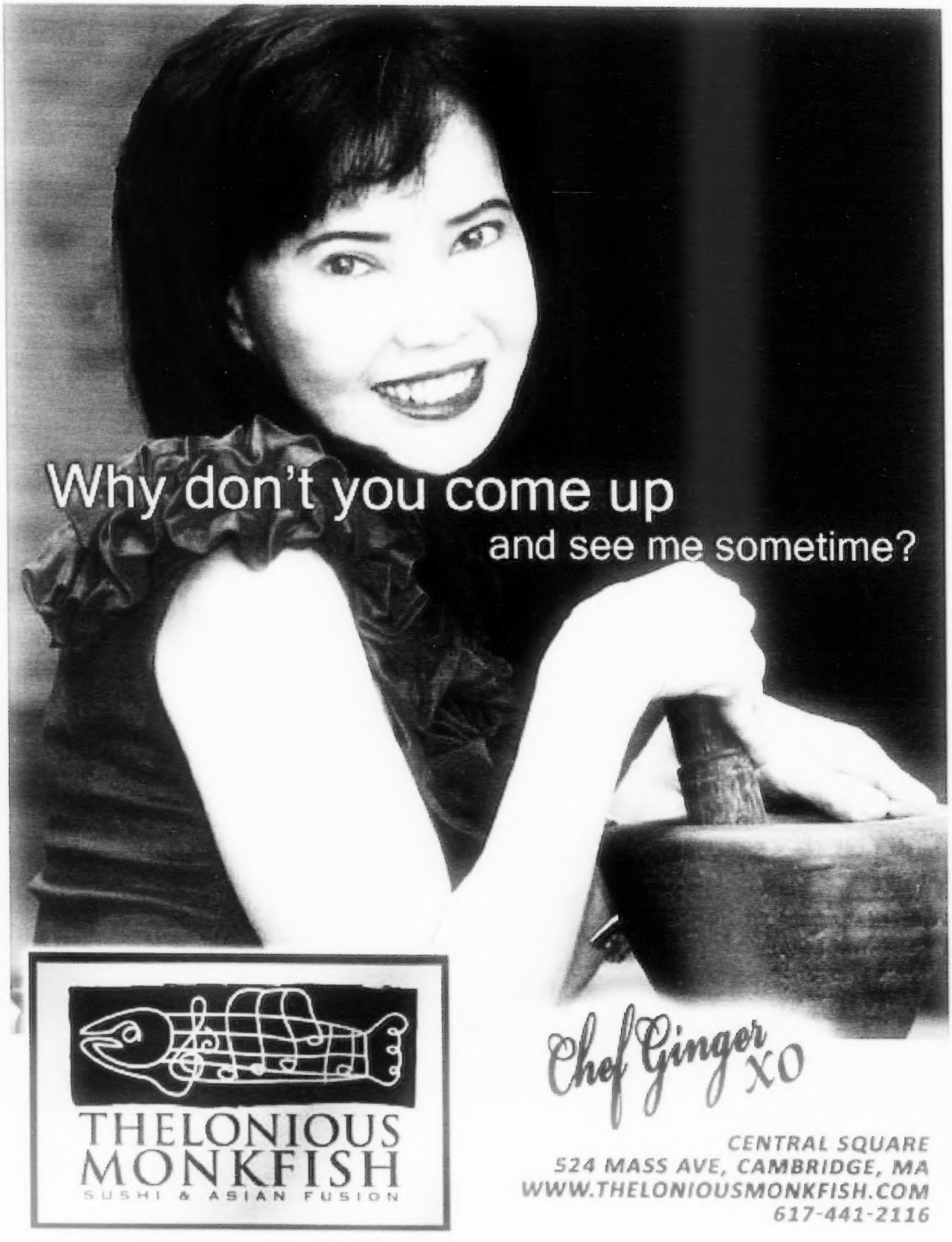
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« CANNOLI from p 46

a little sharp, too."
Jackie: "It's definitely the girthiest. It's almost a little dry, actually."
Thomas: "I feel really intimidated by this one. Definitely too much filling, and I can't tell if it's any good because it's overwhelming. I got a soggy crust. . . . I just felt really offended by this one."
S.I.: "I cannot put my hand around it! Too much filling, I think. The crust is kind of soggy. I don't like it. I'm finding it pushy and ostentatious."

MARIA'S PASTRY SHOP (C)

Carly: "This might be my favorite one so far. The filling is a little runny, but it tastes like the best incarnation of a cannoli. This is starting to feel like Goldilocks and the three bears."
Jackie: "It does taste good. While the filling was a little shiny and that threw me off a bit, it didn't impact the taste at all."
Thomas: "The crust is really good. It's actually pretty good — it's sweet, but it's not too sweet. And I do think the crust is best on this one."
S.I.: "I don't like the look of this one . . . the filling is a little shiny. It should be more matte, shouldn't it? But there's actually a really nice subtle taste here that isn't too sugary. . . . I do feel like the filling is a little too watery."

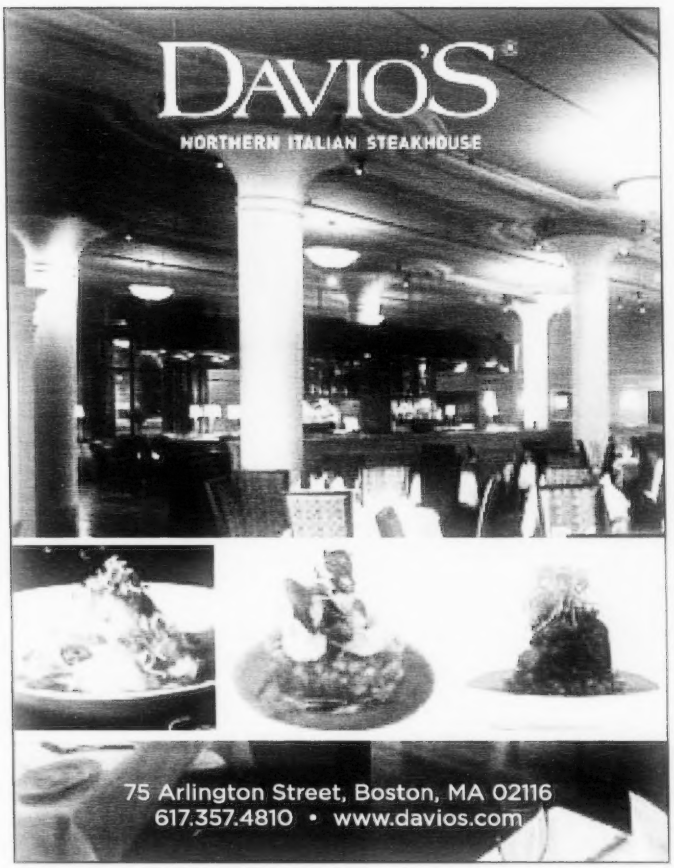
THINKING CUP (D)

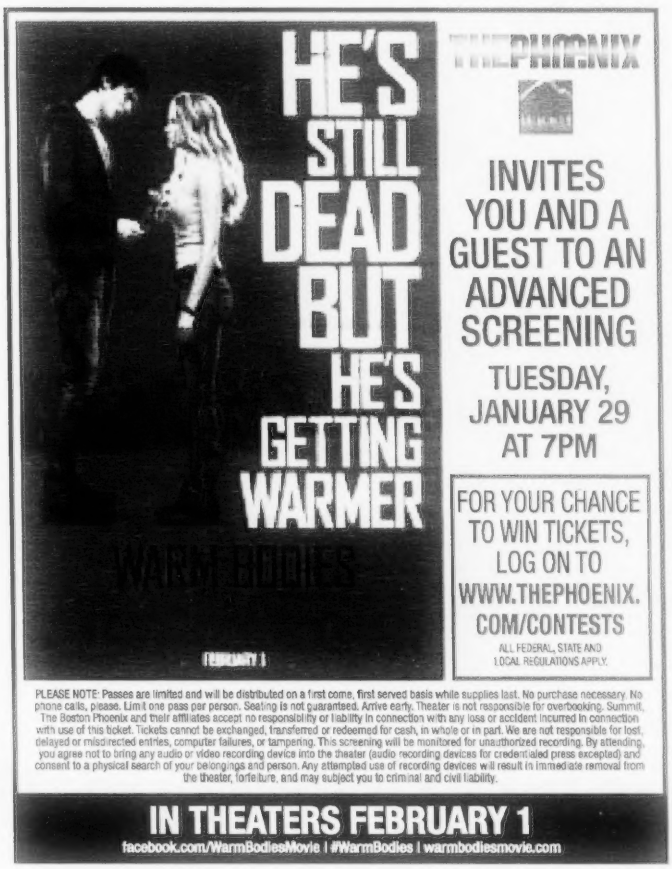
Carly: "I feel like they get points for going against the grain and being like, 'No, we're going Fugazi on you and not using powdered sugar,' but I think ultimately you gotta have it."
Jackie: "These definitely look more delicate. This is certainly the outlier. . . . I'm having a diminishing-returns scenario I think. The filling is definitely good though. I think I liked the crust on some of the others a little better. No powdered sugar hurts its presentation points a little."
Thomas: "I like the texture on this one best, but the taste on C better. This one feels texturally correct to me."
S.I.: "This is definitely my favorite one. The crust is nice and crunchy, and the filling doesn't taste like frosting. It definitely retains more of that ricotta taste. It's got a nice firm consistency. Feels like someone made this by hand instead of out of a tube."

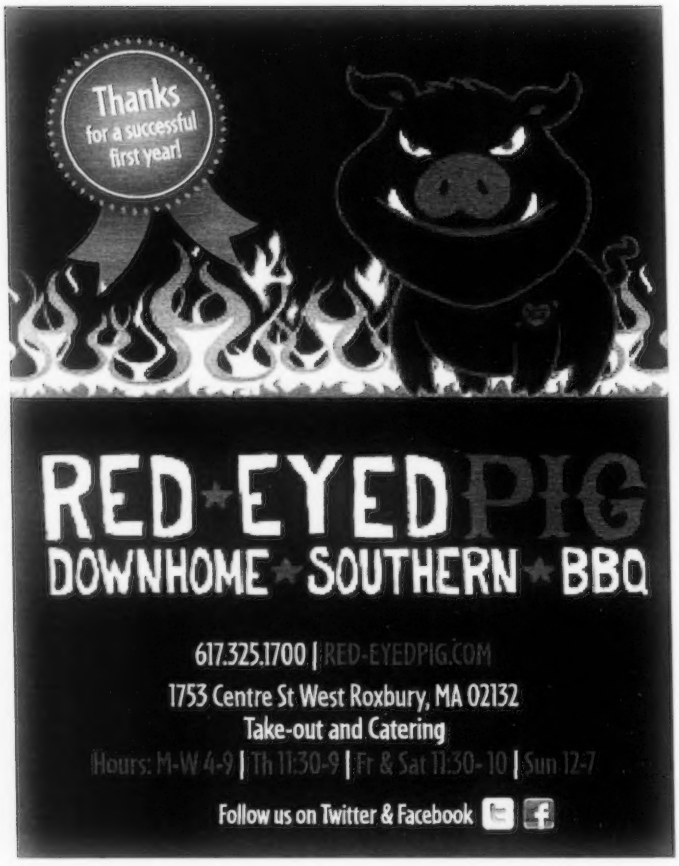
THE WINNER: MARIA'S PASTRY SHOP

Carly: "A was pretty good, but it was also the first one we tried, so it has an unfair advantage. It definitely wasn't B for me; B was the one that kind of fell out. I'm going to go with C."
Jackie: "This is so difficult! All I know is that it's not B. I think I have to say A."
Thomas: "If I had to eat them every day, it would definitely be C for me."
S.I.: "I still like D best. It definitely had a great crust."

PHOTOS BY JANICE CIECCIO



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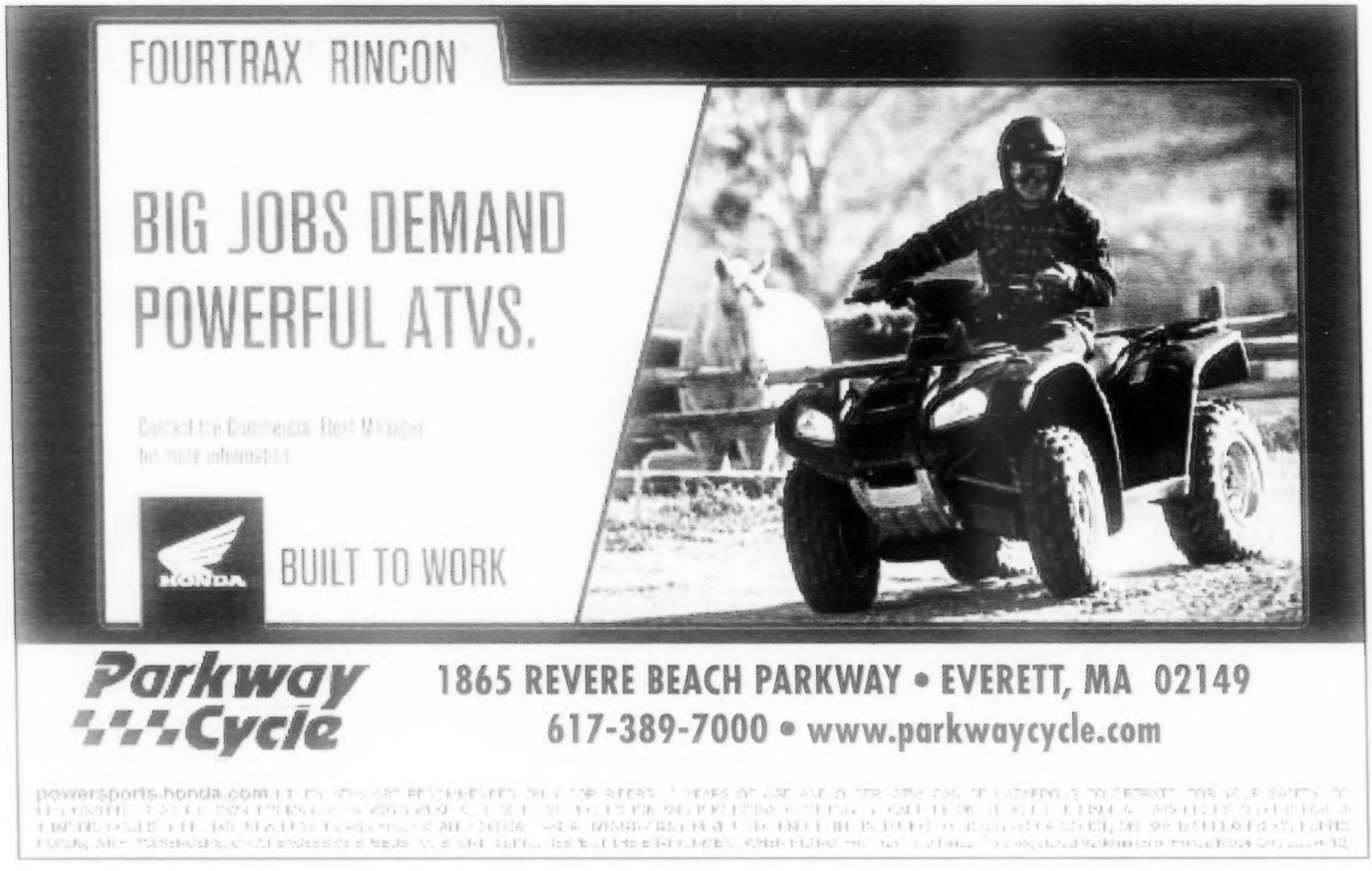
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Aquavit and its caraway-flavored cousin

BY LUKE O'NEIL

Ryan McGrale

The reason for its continued obscurity has to do with its uncanny flavor profile.

One of the few consolations of aging is that even as a lot of our other senses start to decline, our palates become more sophisticated. When I was growing up, my Swedish grandmother would force us to have a taste of the abrasive spirit aquavit (a/k/a akvavit) every New Year; it was always a bone-shivering ordeal. This year, with Shirley Backstrom now passed, I found myself looking at the decades-old bottle of Aalborg, the label long since faded off, in a new light. I've been missing out all these years, I thought. This stuff is extraordinary. I knew nothing.

Aquavit — whose name is derived from the Latin for "water of life" — remains a rare spirit in the States, but in Scandinavia it's been a central part of the drinking culture for centuries. The reason for its continued obscurity here has to do with its uncanny flavor profile. While it's produced much like a gin, with a neutral grain or potato spirit infused with spices and botanicals after distillation (and sometimes aged, depending on the country of origin), the most assertive flavor typically comes from caraway, a seed we most readily associate with rye bread.

It's hard to find aquavit in Boston, says Ryan McGrale of Fort Point's soon-to-open Tavern Road. "A lot of bartenders don't use it. It's a give and take. You either like it or you don't, and if you don't, it gathers dust on the bar, like a bottle of Galliano, because there's really no call for it." It shows up in very few cocktails. However, McGrale notes, "I would assume even if I don't see it, there has to be a bottle at every good cocktail bar." You need to have it to round out the program, he says, much like grappa and other underused spirits.

You'll find it locally at a few well-stocked bars. In Kenmore Square, the Hawthorne carries a bottle of Linie, an aquavit that is shipped from Norway to Australia and back in sherry casks; the time at sea imbues the spirit with brine. Kendall Square's West Bridge has a house-made batch of aquavit flavored with caraway, fennel, bay leaf, and other spices and aged in a barrel for two months.

If you're looking to ease your way into aquavit before the bracing shot-taking, McGrale suggests trying it in the Trident, a cocktail from the lauded Zig Zag Café in Seattle. The Trident still offers an intense experience, taking a Negroni template and subbing in aquavit, dry sherry, Cynar, and peach bitters. Then there's noted cocktail scribe David Wondrich's Old Bay Ridge, a riff on an Old Fashioned that uses an ounce each of rye and aquavit.

If you've got a taste for caraway but still aren't quite ready for the full-bore experience, you might consider kümmel, the caraway- and cumin-flavored liqueur, says Chris Balchum of Park in Harvard Square. "It has a sweetness to it, so it isn't all just spice in your face," he explains. One good use for it he's found is another Old Fashioned variant from New York bartender Jeremy Thompson. It calls for a vodka base, muddled fresh dill and sugar, Angostura bitters, and a kümmel rinse.

Flavors like these aren't as far-fetched for the typical drinker as you might imagine. "You can connect that easily to the dirty martini," says Balchum of the savory caraway profile, which could conceivably help these spirits hop onto the nostalgic rediscovered-spirit trend. He doesn't care for the stuff himself, but then again he's not an old-timer like me, or like my grandmother was, for that matter. She really was right about everything.

PHOTO BY JOEL VEAK

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ON THE CHEAP

ANYONE WHO HAS experienced the falafel-toppings orgy found in any Maoz falafel joint will feel at home at the universe's very first Piperi Mediterranean Grill, the brainchild of two quickie-lunch vets, namely the former exec chef and CFO of Au Bon Pain. White-bean tabouleh, olives, tomato relish, tahini, it's all there. Toppings aside, it's also a primo people-watching spot, right on the corner of Beacon and Tremont streets — which means lots of bright-eyed Freedom Trail tourists, whose glee at our city's cool oldness will temporarily lift your midweek lunchtime sadness.

In the center ring of this lunchtime circus is Piperi's trademarked Gozi bread, a house-baked spin on gözleme, a hand-rolled Turkish pastry. (Yes, you can trademark bread! That's a thing!) Intrigued, I went for a Gozi falafel sandwich ($6.50), stuffing it with Moroccan-spiced shredded carrots, red-cabbage slaw, and yogurt-cucumber sauce.

EAT UP

One Beacon Street, Boston

Mon-Fri, 11 am to 6 pm; Sat, 11 am to 3 pm

617.277.7471 or piperi.com

The Gozi turned out to be something akin to a tortilla or a thick crepe, but with more satisfying gumminess and give. It didn't split under the heft of runny yogurt sauce, and pretty soon I was eating it from all angles (since this sandwich was for all intents and purposes a burrito, right down to the uneven distribution of toppings per bite) without any spillage issues. Not only that, but the Gozi clung to the perfectly crumbly and moist falafel in a way a dry pita pocket could only dream of. Sorry, pita.

The menu also offers chicken ($7), steak ($8), and veggie ($7.50) variations on the sandwich, plus salad and traditional mezze-plate options for those forgoing the Gozi. But the best deal I spotted was a bag of Gozi chips ($1) to snack on at your desk afterwards. They're crispy but lighter than your average pita chips (again, so sorry, pita), which means you won't have to hold the chip in your mouth like a deranged squirrel while it gets soggy in a panicked attempt to avoid that earth-shattering moment when your crunchy lunch becomes your whole office's business.

In sum, Gozi 1, pita 0. God speed with your world domination, Piperi.

—CASSANDRA LANDRY

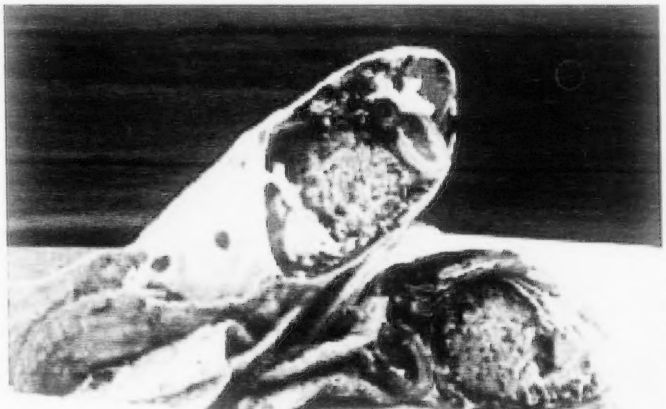

PHOTO BY MELISSA OSTROW

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FRIDAY 25

3RD ANNUAL ONCE IN VALHALLA

The Viking gourmands of Cuisine en Locale have once more descended upon the mighty Somerville, and they've brought culinary delights that must have descended from the heavenly Valhalla itself. The 10-course smörgåsbord features all-you-can-eat game (cooked, we swear), lamb, fish, oats, grains, oysters, cheese, fruits, and root veggies, plus libations — all from local purveyors like Island Creek Oysters, Slumbrew, and Green River Ambrosia. Get snug in your Viking helmet and chow down.

7 pm @ Arts at the Armory, 191 Highland Ave, Somerville :: $100 :: 617.285.0167 or cuisineenlocale.bigcartel.com

SATURDAY 26

A GATSBY GALA

To celebrate turning 20, Jumpstart's Boston Young Professionals Board is channeling the '20s — and gifting you with the chance to indulge your inner Gatsby groupie. Don your flashiest glad rags (that means spats, fellas) and belly up to a spread worthy of West Egg, with treats from Eastern Standard, Area Four, Sweet Basil, and Sam Adams, among others. Points if you can work both "Can you spot me a few clams?" and "I'm zozzled" into the conversation at least once.

8 pm to midnight @ Space with a Soul, 231 Summer St, Boston :: $90-$100 :: jumpstartostabypaia.eventbrite.com

MONDAY 28

GINGER EXPLOSION 4

Everyone's favorite red-headed celebration in Union Square is back! This year, three of Boston's best food trucks — Roxy's Grilled Cheese, Mei Mei Street Food, and Staff Meal — will be wheelin' and dealin' ginger-themed comestibles, as will Union Square Indian fusion restaurant Dosa N Curry. Don't forget to wash down the primo grub with a complimentary ginger cocktail courtesy of Domaine de Canton. And just in case you were worried, the event organizers explicitly promise that "no redheads will be exploded at this event." Rest easy, gingers.

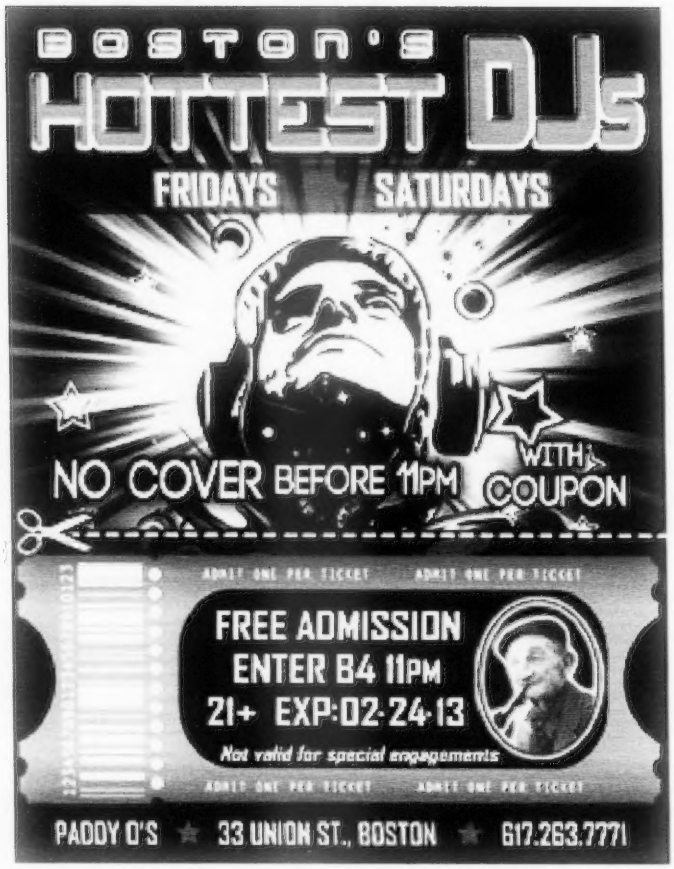
6:30 to 8:30 pm @ P.A.'s Lounge, 345 Somerville Ave, Somerville :: $13 :: wheretoeat.in

TUESDAY 29

ANNA'S TAQUERIA'S MONTHLY CELEBRITY ROLLER SERIES

No, Matt Damon will not be rolling your next burrito at Anna's, but someone you trust behind the line (judging by the speed with which you put back her plates of fried okra) definitely will be. Give up? Sweet Cheeks' Tiffani Faison, queen of all things BBQ, will take a break from her Boylston Street smoker to roll some of Anna's prized burritos for charity. This time, proceeds go to MassEquality, so plan ahead and pay her a visit.

5 to 8 pm @ Anna's Taqueria, 486 Harvard St, Brookline :: $10 per burrito :: 617.277.7111 or annastaqueria.com



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Leni Stern. Page 79.

UGLY SWEATER PARTY :: Don your most toe-up cardigan to benefit the Esplanade. With music, cocktails, appetizers, raffles, prize for ugliest sweater, and more :: House of Blues Foundation Room, 15 Lansdowne St, Boston :: January 31 from 7 to 10 pm :: $25:: esplanadeassociation.org

MORE FUN FOR MORE EVENTS, FOLLOW US ON TWITTER @BOSTONFUNSHIT OR LIKE US AT FACEBOOK.COM/BOSTONFUNSHIT

COMPILED BY ALEXANDRA CAVALLO

HOT TIX

TANGLEWOOD 2013 SEASON :: July 5–August 25 at Tanglewood, Lenox :: $15 :: On sale Sunday, January 27 :: tanglewood.org

"WRITERS ON A N.E. STAGE": JOHN IRVING :: February 1 at the Music Hall, Portsmouth, NH :: $43 :: themusichall.org

THE RESIDENTS: "WONDER OF WEIRD" :: February 12 at the Institute of Contemporary Art, Boston :: $35 :: worldmusic.org

ANIMAL COLLECTIVE + DAN DEACON :: March 7 at the House of Blues, Boston :: $25–$35 :: livenation.com

EMMYLOU HARRIS & RODNEY CROWELL + RICHARD THOMPSON ELECTRIC TRIO :: March 23 at the Orpheum Theatre, Boston :: $39.50–$65 :: livenation.com

BAD RELIGION + AGAINST ME! + POLAR BEAR CLUB :: March 28 at the House of Blues, Boston :: $27.50–$37.50 :: livenation.com

MARTIN SEXTON :: April 5 at the Berklee Performance Center, Boston :: $25–$39.50 :: berklee.edu

SULLY ERNA :: April 5 at Hampton Beach Casino Ballroom, Hampton Beach, NH :: $30–$50 :: ticketmaster.com

FOL CHEN + VALLEYS :: April 9 at Great Scott, Allston :: $8 :: ticketweb.com

KENDRICK LAMAR + STEVE AOKI :: April 21 at the Tsongas Center, Lowell :: $37 :: tsongascenter.com

PETER PAN :: April 23–28 at the Wang Theatre, Boston :: $38.75–$89.75 :: citizenter.org

BLACK REBEL MOTORCYCLE CLUB + BASS DRUM OF DEATH :: May 2 at the House of Blues, Boston :: $25 :: livenation.com

DAUGHTER :: May 5 at the Sinclair, Cambridge :: $15 :: bowerybostonc.com

CRYSTAL CASTLES :: May 13 at House of Blues, Boston :: $27–$40 :: livenation.com

2013 NEWPORT JAZZ FESTIVAL August 3–4 at Fort Adams State Park, Newport, RI :: $74–$125 :: newportjazzfest.net

FRI 25

The fifth installment of photographer Kelly Davidson's ongoing **Rock 'n' Roll Parents** project will be unveiled tonight at Q Division, in another exhibit featuring images of musicians and their children. This one includes Chris Colbourn (Buffalo Tom), Will Dailey, Caroline Toth (Apple Betty), and their respective rock spawn, among others. Tonight's reception also serves as a publication party for Davidson's new book — a retrospective of portraits spanning the past seven years that includes photos of Roger Miller, Tanya Donelly, Kay Hanley, and many more. Mary Lou Lord, Apple Betty, and the Ever Expanding Elastic Waste Band provide the live rock and roll.

Q Division Studios, 363 Highland Ave, Somerville :: 7 pm :: Free :: kellydavidsonstudio.com

FRI 25

Since she began her tenure at the *New Yorker* in the late '70s, cartoonist Roz Chast has published more than 800 of her brilliant observations of everyday life, each of them at once blandly mundane and wittily askew — and immediately recognizable as Chast. If you've ever wondered who the person is behind those inventions — and how she comes up with her ideas — you'll have a chance to find out tonight, when the artist gives a multi-media presentation of her work.

Sanders Theatre, 45 Quincy St, Cambridge :: 8 pm :: $30-$65 :: celebrityseries.org

THU 24 Developed from a 1972 live radio broadcast of the same name, Andrea Fraser's ***Men on the Line, KPFK, 1972*** is a dynamic solo show in which the performance artist impersonates the four different men whose dialogue about their sympathies for and involvement in the feminist movement she transcribed and edited from the recording. Performed to acclaim in theaters across the country, *Men on the Line* will be performed at the ICA for one night only. A free talk with Fraser, artist Gregg Bordowitz (whose work appears in the current exhibit *This Will Have Been*), and curator Helen Molesworth directly follows the performance.
Institute of Contemporary Art, 100 Northern Ave, Boston :: 6:30 pm :: $5 :: icaboston.org

FRI 25 "Fair fa' your honest, sonsie face, great chieftain' the puddin-race!" So begins Scottish poet Robert Burns's ode to the mighty haggis! And, in turn, tonight begins the Haven's series of traditional **Burns Suppers**. A culinary ode to the great poet, the suppers include hearty Scottish grub, live music and dance, and — of course— the official piping of the haggis. That would be when everyone stands and pays respect to the pudding as it enters the room accompanied by live bagpipes. Which is just as dramatic as it sounds . . . and just as awesome. Come for one evening or for all five, they'll be piping in that haggis every night. Plus, they'll have more than 20 Scottish craft beers for your consumption. Tickets are going fast, so scoop them up now.
The Haven, 2 Perkins St, Jamaica Plain :: January 25-29; tonight from 6 to 9 pm :: $60 :: thehavenjp.com

SAT 26 Have bookish Syracuse students turned improbable indie-pop breakout stars **Ra Ra Riot** made good on their young tradition of creating thoughtfully-crafted, lyrically-complex indie records with heart? We haven't heard much from the string-heavy quintet since 2010's excellent *The Orchard*, but we have rather high hopes for *Beta Love* (check out Ryan Reed's review on page 70) which dropped just in time for tonight's show at the 'Dise. Cali's **Guards** opens.

Paradise Rock Club, 967 Comm Ave, Boston :: 8 pm :: $20 :: ticketmaster.com

SAT 27 If you weren't tuned in a few weeks back when **Tegan and Sara** dropped by the WFNX HQ for an in-studio performance, allow us to sum it up for you: it was awesome. Which is why we feel confident saying that the sister act's very intimate (especially considering their most recent show in town was opening for the Offing Killers at the Agganis) show tonight is going to be pretty bomb. We also feel confident saying we're sure the recently announced show is going to sell out. Here's hoping you're fast enough to snap up tickets. Otherwise, get thee to StubHub or the like.
Brighton Music Hall, 158 Brighton Ave, Allston :: 9 pm :: $42.50 :: ticketmaster.com

FREE EVENTS

3RD ANNUAL HARVARD SQUARE CHOCOLATE FESTIVAL :: :: Deguglielmo Plaza (in front of Crema Café), 27 Brattle Street, Cambridge :: January 25-27 :: harvardsquare.com

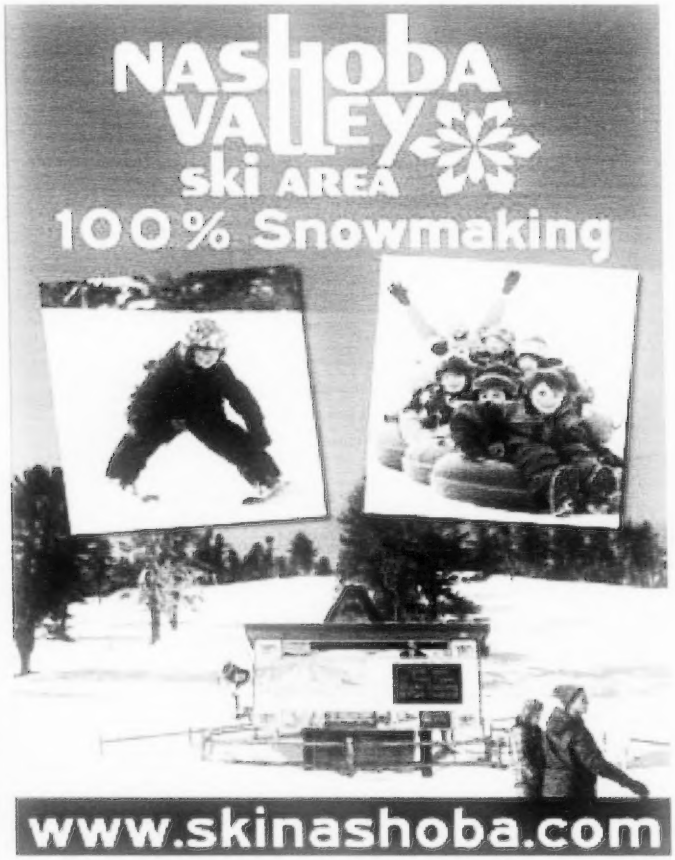
Revolutions: Photographs of the Arab Spring by Remi Ochlik :: :: Art Institute of Boston, 700 Beacon St, Boston :: January 26 through February 22 :: lesley.edu/aib

"COMMON ART" :: :: Athan's Café Art Gallery, 407 Washington St, Brighton :: January 27 from 6 to 9 pm :: athansbakery.com

"Crossing Imaginary Fences: A Personal Look at Immigration in Boston" :: :: Plaza Theatre at the BCA, 539 Tremont St, Boston :: January 29 from 6:30 to 8 pm :: bcaonline.org

HASTY PUDDING 2013 WOMAN OF THE YEAR CEREMONY :: :: Harvard Square, then Farkas Hall, 12 Holyoke St., Cambridge :: January 31 @ 3 pm :: hastypudding.org

ADULT SKEEBALL TOURNAMENT :: :: Greatest Bar, 262 Friend St, Boston :: January 31 @ from 7 to 11 pm :: skeeboston.com



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SAVIN HILL

5 PLACES WE LOVE

No, it's never the wrong season for ice cream. We're New Englanders, dammit! It's so cold out that dogs are sticking to the sidewalks, and we're *still* gonna bury our faces in this here triple-stacked cone of mocha chip. And where better to do it than **Savin Scoop**? This ice-cream parlor dishes out flavors from Attleboro dairy farm Bliss Bros., including the knee-buckling Gram Central Station ("chocolate-covered honeycomb crunch pieces," you guys).
107 Savin Hill Ave :: 617.288.3200 :: savinscoop.com

Hmm, after spending our days hibernating in Savin Scoop, it seems we're having a bit of difficulty buttoning our jeans. Or lacing our shoes. Or fitting through standard doorways. Well, **Savin Hill Yoga** can't work miracles, but their sunrise yoga class might just help restore some bendiness to that Rocky Road-deluged bod of yours. (Then go completely undo all your hard work with a plate of granola-crusted French toast at McKenna's.)
11 Pearl St :: 617.429.9597 :: savinhillyoga.com

Now, those of you not convinced by our it's-never-too-cold for ice cream argument might care to take the opposite approach: by combatting winter with a bellyful of spicy Indian food. For that, you can't beat Dot Ave gem **Shanti**. An order of their unbeatable chana masala is the ultimate weapon against hypothermia. (They'll even do extra spicy, if you ask nicely.)
1111 Dorchester Ave :: 617.929.3900 :: shantiboston.com

These days, bánh mì has become so ubiquitous, you could walk around downtown Boston with your mouth open, and there's a pretty good chance one of these delectable Vietnamese sandwiches would fall into it. But once upon a time, you had trek out to places like **Bánh Mì Ba Le** to get your fix. In addition to their namesake nirvana-in-a-crusty-baguette offerings, make sure to pick up some spring rolls.
1052 Dorchester Ave :: 617.265.7171

Thanks to all those lychee martinis, some of our memories of **Van Shabu & Bar** are a bit hazy, but that hot pot is pretty unforgettable. They've got seven broths to choose from, including *canh chua*, a sweet-and-sour Vietnamese tamarind broth. Thrifty gluttons, take note: they've got daily all-you-can-eat lunch-time sushi specials.
1156 Dorchester Ave :: 617.436.8100 :: vanshabubar.com

Meet the Mayor

DBAR

1236 Dorchester Ave :: 617.265.4490 :: dbarboston.com

James Pickering

(foursquare.com/jpick528)

They told me this is a gay bar, but it looks like a restaurant. Where's the dance floor? Well, it's not officially, but it's gay-owned, so they cater to that demographic. It's very upscale, classy, and they take out the restaurant area (the tables 'n stuff) if there's a dance party.
Thirty years ago, Dorchester wouldn't have been cool with an establishment such as this. What changed? Dorchester used to have a bad reputation for being kind of a slum of Boston. Over the years, it got developed. A lot of people who had professional jobs and made a lot of money moved to the area because it was cheaper, and it ended up becoming more inhabited by the gay population.
So there are upsides to gentrification? Exactly.
What does the "d" in dbar stand for? I think it's "Dorchester," but I'm not sure.
What do you think it should stand for? Let's see. . . . I really don't know. Maybe "dick"? But that's the stereotypical, obvious answer!
It's also what I was hoping you would say. Anyway, what's the best time you've had here? My best experience has been '80s night. I'm an '80s baby, and all that music is really appealing to me.
—BARRY THOMPSON

Want to be interviewed about your Foursquare mayorship? Give us a shout: tweet @bostonphoenix or email listings@phx.com. And for tips, friend us: foursquare.com/bostonphoenix.

DON'T MISS...

Our idea of **Super Bowl Sunday** Heaven is: a platter of massive, mouth-watering steak tips and a side of fried pickles; Newcastle on draft; and the game on 10 HD TVs, all within stumbling distance of the Red Line. In other words, our idea of Super Bowl Sunday Heaven is the Harp & Bard.
February 3 :: 1099 Dorchester Ave :: 617.265.2893 :: harpbard.com

We have savored many things at Savin Bar & Kitchen (McKenna's upscale sister venture): fried goat cheese, calamari, truffle fries. Oh, and the sweet taste of victory when we whup ass at their **Tuesday trivia nights**. (Keep your eye on facebook.com/savinbarandkitchen for event updates.)
Tuesdays @ 8 pm :: 112 Savin Hill Ave :: 617.288.7500 :: savinbarandkitchen.com

Too plebian to get into the Savin Hill Yacht Club lounge? We feel your pain. But instead of dwelling on your yachtlessness, head to **Savin Hill Park** for a meditative stroll in this tranquil space overlooking the bay. When spring comes, there'll be more opportunities for pleasant distraction. They've got basketball courts, tennis, people walking cute dogs. Just go.
100 Grampian Way

PHOTOS BY JOEL VEAK (VAN SHABU) AND DEREK KOUYOUMJIAN (MEET THE MAYOR)

GETTING THERE
SUBWAY: SAVIN HILL ON THE RED LINE. BUS: #18.

#FF @DAC_ONLINE @SAVINBOSTON @SAVINSCOOP @SHANTI_BOSTON

WORD ON THE TWEET "WHAT'S WITH ALL THIS TRAFFIC ON SAVIN HILL AVE THERE'S LIKE A POPULATION OF 7 PEOPLE IT SHOULDN'T TAKE THIS LONG" VIA @TROJAN_O

TO-DO LIST

THURSDAY 24

BREAD AND PUPPET THEATER'S RADICAL PUPPET SHOWS › Bread & Puppet Theater presents *The Possibilitarians* and *Dead Man Rises* along with *The Circus of the Possibilitarians* › Thurs–Sun 7 pm › Cyclorama, Boston Center for the Arts, 539 Tremont St, Boston › $12,$10 students, seniors › 617.426.5000 or bcaonline.org

"PRETTY THINGS PEEPSHOW" › Vintage vaudeville extravaganza with burlesque by the Pretty Things performers including the Impresario of Undress: Go-Go Amy, the Midget of Mischief: Lil Miss Firefly, the Headmistress of Hula Hoops: Vivacious Miss Audacious, and the Dapper Dan of Danger: Mr. Donny V; circus acts; and live music › 9 pm › T.T. the Bear's Place, 10 Brookline St, Cambridge › $10–$12 › 617.492.2327 or ticketweb.com

***RED GOLD* SCREENING** › Free screening of the documentary film about Alaskan salmon fishing dilemma presented by Commercial Fishermen for Bristol Bay, with light refreshments and sockeye salmon appetizers › 7 pm › Museum of Science, 1 Science Park, Boston › Free › 617.723.2500 or mos.org

FRIDAY 25

3RD ANNUAL HARVARD SQUARE CHOCOLATE FESTIVAL › Weekend of chocolate sampling from local restaurants and stores, give-a-ways, entertainment, and more › Harvard Square, Holyoke St, Cambridge › Free › harvardsquare.com

FRIDAY NIGHT DANCE CRAZE › Learn the Argentine tango with a master teacher › 7:30 pm › Cambridge Center for Adult Education, 42 Brattle St, Cambridge › $17 › 617.547.6789 or ccae.org

***HARLEM STREET SINGER* SCREENING** › Documentary about Reverend Gary Davis, followed by a live performance by Woody Mann, Paul Rishell, and Annie Raines › 6:30 pm › Institute of Contemporary Art, 100 Northern Ave, Boston › $20; $10 students › 617.478.3100 or icaboston.org

ROZ CHAST: "THEORIES OF EVERYTHING" › The long-time *New Yorker* cartoonist gives a multi-media presentation of her work › 8 pm › Sanders Theatre, 45 Quincy St, Cambridge › $30 › 617.496.2222 or celebrityseries.org

BREAD AND PUPPET THEATER'S RADICAL PUPPET SHOWS › See listing for Thurs

SATURDAY 26

10TH ANNIVERSARY CELEBRATION TO BENEFIT THE HOME FOR LITTLE WANDERERS › Featuring DJ Gay Jim from Kiss 108 FM, hors d'oeuvres, drinks, and a raffle to benefit Waltham House › 6 pm › Club Café, 209 Columbus Ave, Boston › $40; $20 students › 617.536.0966 or thehome.org/events

1369 COFFEEHOUSE'S 20TH ANNIVERSARY CELEBRATION › Celebration of the coffee shop's 20 year anniversary at both their Inman and Central Square locations with live music and free refreshments all day. Attendees are asked to donate to one of two charities in lieu of payment — On The Rise, Inc. (day program for homeless women) or Food For Free (distributes donated food to area food pantries, meal programs and shelters) › 8 am › 1369 Coffee House, 1369 Cambridge St, Cambridge › 757 Mass Ave, Cambridge › Free › 617.576.1369 or 1369coffeehouse.com

CLIMBAMERICA TO BENEFIT BRIGHAM AND WOMEN'S HOSPITAL › Climb all 32 stories of the building at 100 Summer St alongside fellow fundraisers › 10 am › 100 Summer St, 100 Summer St, Boston › Fundraising effort › climbcorps.org

LATE NIGHT AT THE CALAMBACHE MILONGA › Traditional and alternative/nuevo Tango music with light refreshments and drinks › 8 pm › Dance Union, 16 Bow St, Somerville › $12 › 617.721.4872 or bostontango.org

PLENAZO PARRANDERO › Family celebration with a performance from the Sankofa Bomba Dance Troupe, music, and Puerto Rican food › 7 pm › Spontaneous Celebrations, 45 Danforth St, Jamaica Plain › $35 › 617.524.6373 or jorgearce.org

SNOW FESTIVAL › Sledding, snowshoes, animal tracking, cross country ski tour, and snowpeople-making contest, with board games and hot chocolate inside › 1 pm › Franklin Park, 1 Franklin Park Rd, Boston › Free › 617.541.5466 or franklinparkcoalition.org

3RD ANNUAL HARVARD SQUARE CHOCOLATE FESTIVAL › See listing for Fri

BREAD AND PUPPET THEATER'S RADICAL PUPPET SHOWS › See listing for Thurs

SUNDAY 27

CLIMBAMERICA TO BENEFIT BRIGHAM AND WOMEN'S HOSPITAL › Climb the tower alongside fellow fundraisers › 10 am › Prudential Center, 800 Boylston St, Boston › Fundraising effort › 617.236.3060 or climbcorps.org

PERFORMING ON PAPER › Draw from life using performance artists › noon › Mobius, 55 Norfolk St, Cambridge › $10 › 617.638.0022 or mobius.org

3RD ANNUAL HARVARD SQUARE CHOCOLATE FESTIVAL › See listing for Fri

BREAD AND PUPPET THEATER'S RADICAL PUPPET SHOWS › See listing for Thurs

MONDAY 28

"NERDNITE" › This edition includes two talks — "Gender and Nerd Culture: A Year in Review" by Allison Wilhelm and "Aliens Behaving Badly: Children's Acquisition of Novel Purity-Based Morals" by Josh Rottman › 8 pm › Middlesex Lounge, 315 Mass Ave, Cambridge › $5 › boston.nerdnite.com

SCIENCE ON SCREEN › Screening of *Rushmore*, with a discussion on how the adolescent brain is different from the adult brain, with psychiatrist Steven Schlozman › 7 pm › Coolidge Corner Theatre, 290 Harvard St, Brookline › $9.25; $7.25 students, seniors › 617.734.2500 or coolidge.org

"WRITERS BLOCK PRESENTS: SPEECH THERAPY" › Open mic night with the featured topic "writer's block" to benefit the Home for Little Wanderers. Attendees are asked to please bring clothing to donate to the Home › 9 pm › Middle East Corner, 480 Mass Ave, Cambridge › Free › 617.864.3278 or ticketweb.com

TUESDAY 29

COLLEGE NIGHT AT THE FROG POND › Discounted ice skating for students › 6 pm › Boston Common, Charles St, Boston › $2 › 617.635.2120 or › bostonfrogpond.com

"CROSSING IMAGINARY FENCES: A PERSONAL LOOK AT IMMIGRATION IN BOSTON" › Panel discussion inspired by Company One's *You for Me for You* exploring issues transplants from various countries face when moving to different neighborhoods in Boston. Moderated by Shannon Erwin, State Policy Director for Massachusetts Immigrant and Refugee Advocacy Coalition › 6:30 pm › Boston Center for the Arts Plaza Theatre, 539 Tremont St, Boston › Free › bcaonline.org

"GAME OVER" › Weekly game night with board games, nerd games like *Magic the Gathering*, fighting games, *Dance Central*, *DJ Hero*, *Rock Band*, and more › 5 pm › Good Life, 28 Kingston St, Boston › Free; $10 to enter Magic the Gathering booster draft › 617.451.2622 or › goodlifebar.com

WEDNESDAY 30

"BEHIND THE MIRROR" TOUR › One-hour event through the building, providing a deeper understanding of the mission and programs › 5:45 pm › Jose Mateo Ballet Theatre & Studios, 400 Harvard St, Cambridge › Free; registration required › 617.354.7467 or ballettheatre.org

STUDENT ENTREPRENEURSHIP NIGHT › Night of networking and a panel discussion, with information regarding MassChallenge › 6 pm › MassChallenge, 1 Marina Park Dr, 14th floor, Boston › Free › 617.863.0845 or studententrepreneurshipnight.eventbrite.com

THURSDAY 31

"A CONVERSATION WITH JOHN IRVING" › *The World According to Garp* author in conversation with novelist Tom Perrotta › 6 pm › John F. Kennedy Library and Museum, Columbia Pt, Boston › Free › jfklibrary.org

HASTY PUDDING 2013 WOMAN OF THE YEAR CEREMONY › Parade in Harvard Square followed by the award presentation and roast of yet-to-be-announced honoree at Farkas Hall › 3 pm › Farkas Hall, 10-12 Holyoke St, Cambridge › Free › hastypudding.org

UGLY SWEATER PARTY › Themed party to benefit the Charles River Esplanade Association, with cocktails, music, appetizers, raffles, and a prize for the ugliest sweater in attendance (need not be holiday-themed) › 7 pm › House of Blues Foundation Room, 15 Lansdowne St, Boston › $25 › 617.960.8372 or esplanadeassociation.org

TRIVIA NIGHTS

THURSDAY 24

COMMON GROUND › 85 Harvard Ave, Allston › 8 pm › "Thinktank Trivia"

SPIRIT BAR › 2046 Mass Ave, Cambridge › 8 pm › "Geeks Who Drink"

SUNDAY 27

COSTELLO'S TAVERN › 723 Centre St, Jamaica Plain › "Geeks Who Drink"

GEOFFREY'S CAFE › 142 Berkeley St, Boston › 8 pm › "TRIVIA! Sundays hosted by Rainbow Frite and Raquel Blake"

THIRSTY SCHOLAR PUB › 70 Beacon St, Somerville › 8 pm › "Sunday Night Trivia"

MONDAY 28

COMMON GROUND › 85 Harvard Ave, Allston › 8 pm › "Stump Trivia"

MILKY WAY › at the Brewery, 284 Armory St, Jamaica Plain › 8 pm › "Stump!"

TOMMY DOYLE'S AT HARVARD › 96 Winthrop St, Cambridge › 8 pm › "Geeks Who Drink"

TUESDAY 29

GREATEST BAR › 262 Friend St, Boston › 8 pm › "Friendly Feud"

JOE SENT ME › 2388 Massachusetts Ave, Cambridge › 7:30 pm › "Stump!"

WEDNESDAY 30

BRIGHTON BEER GARDEN › 386 Market St, Brighton › 8 pm › "Stump!"

JEANIE JOHNSTON PUB › 144 South St, Jamaica Plain › 8:30 pm › "Stump!"

JOE SENT ME › 2388 Massachusetts Ave, Cambridge › 7:30 pm › "Geeks Who Drink"

KINSALE › 2 Center Plaza, Boston › 7 pm › "Stump!"

ROSEBUD DINER › 381 Summer St, Somerville › 9:30 pm › "Trivi-Oke: Trivia & Karaoke Night"

SPIRIT BAR › 2046 Mass Ave, Cambridge › 8 pm › "Stump!"

TOMMY DOYLE'S AT HARVARD › 96 Winthrop St, Cambridge › 8 pm › "Stump!"

TOMMY DOYLE'S KENDALL › 1 Kendall Square, Cambridge › 6:30 pm › "Geeks Who Drink"

THURSDAY 31

COMMON GROUND › 85 Harvard Ave, Allston › 8 pm › "Thinktank Trivia"

FRENCH CULTURAL CENTER › 53 Marlborough St, Boston › 6:30 pm › "Qui? Quoi? Quand? Où?: French Trivia"

SPIRIT BAR › 2046 Mass Ave, Cambridge › 8 pm › "Geeks Who Drink"

ACTIVISM

THURSDAY 24

BIKES NOT BOMBS VOLUNTEER NIGHT › No RSVP or experience is necessary to drop in and help out on Thursday nights at Bike Not Bombs in JP. Assist BNB's volunteer coordinator with packing bikes for the organization's international programs, prepping bikes to be repurposed, sorting parts, and other tasks › 7 pm › Bikes Not Bombs, 284 Amory St, Ste 8, Jamaica Plain › Free › bikesnotbombs.org

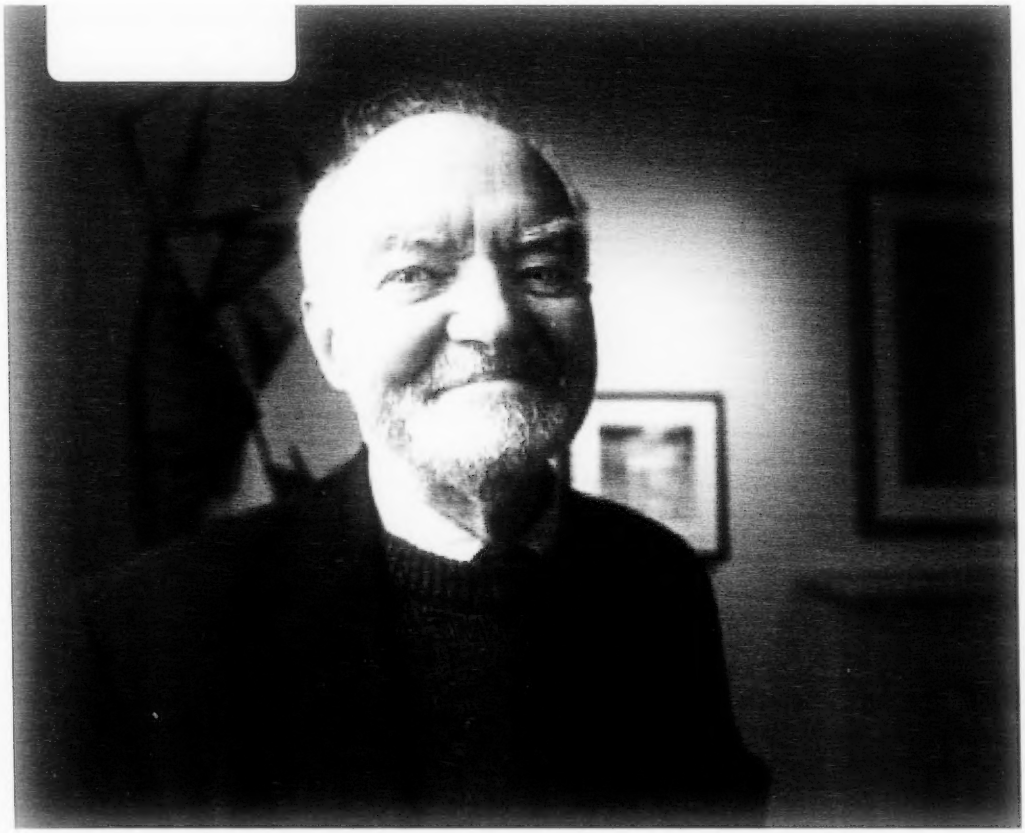
MEN ON THE LINE, KPFK, 1972 › Andrea Fraser portrays four different men in her one-woman show, the text of which is based on a 1972 live radio broadcast about the second wave feminist movement. The men discuss their feelings about gender equality and the changing society around them. Show followed by talk with Fraser, artist Gregg Bordowitz, and Helen Molesworth › 6:30 pm › Institute of Contemporary Art, 100 Northern Ave, Boston › $5 › 617.478.3103 or icaboston.org

FRIDAY 25

BOSTON BEBE FUR PROTEST › Join local PETA supporters in a protest of Bebe's use of fur › noon › Bebe, 351 Newbury St, Boston › Free › on.fb.me/10C6nfT

THURSDAY 31

BIKES NOT BOMBS VOLUNTEER NIGHT › See listing for Thurs



SINCLAIR HITCHINGS'S "ART IN BOSTON"

HOW MUCH DIFFERENCE CAN ONE person make? Sinclair Hitchings hopes it's a substantial one when it comes to his "Art in Boston" project, which he began in 2006.

This is a town in which our major museums, universities, and Pulitzer Prize-winning critics give short shrift to art made here. An example: the Institute of Contemporary Art has almost completely ignored Boston art since its last Foster Prize exhibit for talented locals in 2010 — and the next edition of the "biennial" show is scheduled to arrive nearly a year late. Instead of fostering a creative community, our leaders often stunt how far most locals can go here.

"Art in Boston" is part collection of Boston art, part research library. The goal: study, exhibit, publish, and promote local artists. Hitchings dreams of it evolving into its own "teaching museum." The fledgling collection is having its public debut at Maud Morgan Arts.

"There is a lot of good work being made in Boston," Hitchings insists. Building a collection is a way to make his point. "People are really only going to be able to get my message by seeing the art."

Hitchings began "Art in Boston" the year following his retirement from leading the Boston Public Library's print department for four decades, building its collection and a $10 million endowment. "The most ambitious of the projects was working with contemporary Boston artists," Hitchings says. "Eventually I built up a collection of more than 1000 Boston artists featuring more than 10,000 works on paper. . . . There is really no collection like it."

"I myself don't think of Boston as a provincial town," he says. "I think it is an academic town. And it's a funny town, because there's a lot of wealth here. . . . The money is here, but the imprimatur isn't here, the patronage isn't here."

Hitchings says, "There needs to be additional energy and some additional money in this town devoted to Boston artists."

So he's buying Boston art for the Cate and Sinclair Hitchings Collection, so far spending "out of my pocket." Plus, he has landed some gifts. The Maud Morgan show features works by Ken Beck, David Akiba, Andy Zimmermann, Rob Moore, Lois Tarlow, Jane Akiba, Maud Morgan Arts director Catherine Kernan, and others.

It's a modest beginning. But it used to be that when the art world felt vital work was being ignored, new museums got founded. Maybe Hitchings's idea arrives at a propitious time.

_GREG COOK

"ART IN BOSTON" ■ Maud Morgan Arts, 20 Sacramento St, Cambridge ■ January 14–March 13 ■ Reception January 27 from 3 pm to 5 pm ■ 617/547/1647 or maudmorgan.com/gallery

OPENINGS

ART INSTITUTE OF BOSTON › 617.585.6500 › 700 Beacon St, Boston › aiboston.edu › Mon–Sat 9 am–6 pm; Sun noon–5 pm › Jan 26–Feb 22: Remi Ochlik: "Revolutions"

BOSTON SCULPTORS GALLERY › 617.482.7781 › 486 Harrison Ave, Boston › bostonsculptors.com › Wed–Sun noon–6 pm › Jan 30–March 3: Mags Harries › Susan Lyman

DECORDOVA SCULPTURE PARK AND MUSEUM › 781.259.8355 › 51 Sandy Pond Rd, Lincoln › decordova.org › Tues–Sun 10 am–5 pm › Admission $14; $12 seniors; $10 students and youth ages 13 and up; free to children under 12 › Jan 27–April 21: "AMONG FROM WITH ANDREW WITKIN: PLATFORM 11" › "PAINT THINGS: beyond the stretcher"

HARVARD ART MUSEUMS › 617.495.9400 › 485 Broadway, Cambridge › harvardartmuseums.org › Tues–Sat 10 am–5 pm › Admission $9; $7 seniors; $6 students › Jan 31–June 1: "In Harmony: The Norma Jean Calderwood Collection of Islamic Art"

KINGSTON GALLERY › 617.423.4113 › 450 Harrison Ave, #43, Boston › kingstongallery.com › Wed–Sun noon–5 pm › Jan 30–Feb 24: Sophia Ainslie: "in person"

NAVE GALLERY ANNEX › › 53 Chester St, Somerville › navegallery.org › Wed–Thurs 6–8 pm; Fri noon–3 pm › 6–8 pm; Sat 2–8 pm; Sun 2–5 pm › Jan 25–Feb 8: "PICNIC" › Reception: Jan 25: 6–9 pm

GALLERIES

Admission to the following galleries is free, unless otherwise noted. In addition to the hours listed here, many galleries are open by appointment.

AXELLE FINE ARTS › 617.450.0700 › 91 Newbury St, Boston › axelle.com › Daily 10 am–6 pm › Through Jan 31: Eric Roux-Fontaine: "Neverlandscape"

BOSTON CYBERARTS GALLERY › 617.290.5010 › 141 Green St, Jamaica Plain › bostoncyberarts.org › Fri–Sun 11 am–6 pm › Through Feb 17: Michael Lewy: "City of Work"

BRICKBOTTOM GALLERY › 617.776.3410 › 1 Fitchburg St, Somerville › brickbottomartists.com › Thurs–Sat noon–5 pm › Through March 2: Adria Arch, Ron Brunelle, Jessie Morgan, and Diane Nowetsky: "Surface Matters"

BROOKLINE ARTS CENTER › 617.566.5615 › 86 Monmouth St, Brookline › brooklinearts center.com › Mon–Fri 9 am–4:30 pm › Through Jan 28: Willoughby Walling

CAC GALLERY › 617.349.4380 › 344 Broadway, Cambridge › cambridgema.gov/cac › Mon 8:30 am–8 pm; Tues–Thurs 8:30 am–5 pm; Fri 8:30 am–noon › Through June 21: "Al-Mutanabbi Street Starts Here"

CARPENTER CENTER FOR THE VISUAL ARTS AT HARVARD UNIVERSITY › 617.495.3251 › 24 Quincy St, Cambridge › ves.fas.harvard.edu › Mon–Fri 10 am–5 pm; Sat–Sun 1 pm–5 pm › Through May 29: Hans Tutschku: "Unreal Memories"

CHASE YOUNG GALLERY › 617.859.7222 › 450 Harrison Ave, Boston › chaseyounggallery.com › Tues–Sat 11 am–6 pm; Sun 11 am–4 pm › Through Jan 27: Tracy Ziegler: "Possibility of Being"

COPLEY SOCIETY OF ART › 617.536.5049 › 158 Newbury St, Boston › copleysociety.org › Tues–Sat 11 am–6 pm; Sun noon–5 pm › Through Feb 17: "New Members' Show 2013" › Through April 25: "Co-So Artists' Small Works: Sterling"

DAVIS ART GALLERY › 508.752.5434 › 44 Portland St, Worcester › davisart.com › Mon–Fri 8:30 am–5 pm › Through March 29: John Pagano: "Color and Line"

DISTILLERY GALLERY › 978.270.1904 › 516 East Second St, Boston › distillerybostoncom › Mon–Sat 9 am–5 pm › Through Feb 28: Nick Ward

GRIFFIN MUSEUM BY DIGITAL SILVER IMAGING › 6174890365 › 4 Clarendon St, Boston › griffinmuseum.org › Tues-Wed › Fri 11 am-6 pm; Thurs 11 am-7 pm; Sat noon-5 pm › Through March 24: John Hirsch: "And Again: Photographs from the Harvard Forest"

LOT F GALLERY › 6174261021 › 145 Pearl St, Boston › lotfgallery.com › Sat noon-4 pm › Through Jan 30: Destroy Rebuild: "RIPSwing"

MILLS GALLERY AT BOSTON CENTER FOR THE ARTS › 6174268835 › 539 Tremont St, Boston › bostonlive.org › Wed › Sun noon-5 pm; Thurs-Sat noon-6 pm › Through Feb 3: "Process Goes Public"

MULTICULTURAL ARTS CENTER › 6125771400 › 41 Second St, Cambridge › multiculturalartscenter.org › Mon-Fri 10:30 am-6 pm › Through April 8: Lucy Cohoe: "Impressions of the Voyageur" › Through April 8: Alexandra Bozenman: "Transplanted"

NEW ART CENTER › 6129614424 › 61 Washington Park, Newtonville › newartcenter.org › Mon-Fri 9 am-5 pm; Sat 1-5 pm › Through Feb 22: "Upside-down"

NEW ENGLAND SCHOOL OF PHOTOGRAPHY › 6174371808 › 537 Comm Ave, Boston › nesp.edu › Mon › Thurs-Fri 9 am-5 pm; Sat 10 am-4 pm › Through Feb 22: Jerry Reed

PANOPTICON GALLERY › 6172678929 › 50½ Comm Ave, Boston › panopticongallery.com › Tues-Sat 11 am-4 pm › Through Feb 25: Bradford Washburn and Vittorio Sella: "A View From The Top"

ROBERT KLEIN GALLERY › 6172672667 › 38 Newbury St, Boston › robertkleingallery.com › Tues-Fri 10 am-5:30 pm; Sat 11 am-5 pm › Through Jan 26: "Inside Outside: The 1970s in Black and White"

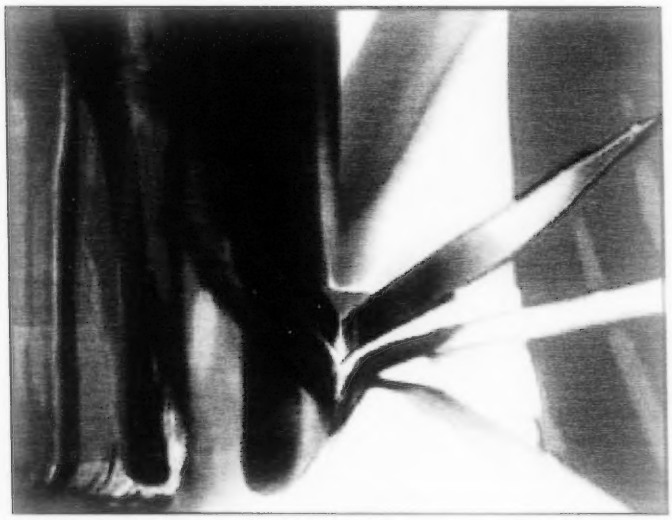
SOPRAFINA GALLERY › 6177260770 › 55 Thayer St, Boston › Wed-Sat 11 am-5:30 pm by appointment › Through Jan 31: "Mostly Large Work"

SPOKE GALLERY › 6172686700 › 110 K St, Boston › nuvpoline.com › Wed-Fri noon-5 pm › Through March 19: "HERE"

TUFTS UNIVERSITY ART GALLERY AT THE AIDEKMAN ARTS CENTER › 6176627094 › 40 Talbot Ave, Medford › artgallery.tufts.edu › Wed-Sun noon-5 pm › Through March 31: "Illuminated Geographies: Pakistani Miniaturist Practice in the Wake of the Global Turn" › Through March 31: Stacey Storrs: "Night Hunter"

UNIVERSITY ART GALLERY AT UMASS DARTMOUTH › 5089998555 › 715 Purchase St, New Bedford › umassd.edu/cvpa/galleries › Daily 9 am-6 pm › Through Jan 27: Frank Gohlke: "Miles and Miles of Things I've Never Seen"

WASHINGTON STREET ART CENTER › 6176235315 › 321 Washington St, Somerville › washingtonstreet.org › Sat noon-4 pm › Through Jan 30: "Super Precious: Art Gallery presents New Year's Resolutions"



Shirl Fink's *In Your Face* is on view at the Towne Art Gallery as part of his show "The Honey Jar Collection" from January 30 through February 21.

MUSEUMS

ADDISON GALLERY OF AMERICAN ART AT PHILLIPS ACADEMY › 9787464015 › 180 Main St, Andover › andover.edu/addison › Tues-Sat 10 am-5 pm; Sun 1-5 pm › Through March 10: "Eye on the Collection" › Through March 17: "Stone, Wood, Metal, Mesh: Prints and Printmaking"

DANFORTH MUSEUM OF ART › 5086280050 › 123 Union Ave, Framingham › danforthmuseum.org › Wed-Thurs › Sun noon-5 pm; Fri-Sat 10 am-5 pm › Admission $11; $9 seniors; $8 students; free to youth under 17 › Through Feb 24: Jeff Newman: "Rabbit's Snow Dance" › Through March 24: Cindi Ross: "Sea Law of the Fishes" › Through March 24: John Wilson: "Eternal Presence" › Through March 24: Richard Yarde › Through March 24: "Selections from the Permanent Collection"

GRIFFIN MUSEUM OF PHOTOGRAPHY › 7817291158 › 67 Shore Rd, Winchester › griffinmuseum.org › Tues-Thurs 11 am-5 pm; Fri 11 am-4 pm; Sat-Sun noon-4 pm › Admission $5; $2 seniors; free for children and students; free for all on Thurs › Through March 3: David Pace: "Burkina Faso: Night and Day" › Through March 3: Mary Beth Meehan: "City of Champions" › Through March 3: Patricia Lay-Dorsey: "Falling Into Place"

INSTITUTE OF CONTEMPORARY ART › 6174783100 › 100 Northern Ave, Boston › icaboston.org › Tues-Wed › Sat-Sun 10 am-5 pm; Thurs-Fri 10 am-9 pm › Admission $15; $10 students, seniors; free for ages under 17; free after 5 pm on Thurs › Through March 3: "This Will Have Been: Art, Love & Politics in the 1980s" › Through April 7: Mickalene Thomas › Through April 7: Ragnar Kjartansson: "Song"

MIT MUSEUM › 6172534444 › 265 Mass Ave, Cambridge › web.mit.edu/museum › Tues-Fri 10 am-5 pm; Sat-Sun noon-5 pm › Through March 17: "Rivers of Ice: Vanishing Glaciers of the Greater Himalaya" › Through Sept 28: "The Jeweled Net: Views of Contemporary Holography"

MUSEUM OF FINE ARTS › 6172367100 › 465 Huntington Ave, Boston › mfa.org › Mon-Tues › Sat-Sun 10 am-4:45 pm; Wed-Fri 10 am-9:45 pm › Admission $22; $20 students; seniors free; free for ages 7-17 and under during non-school hours [otherwise $10]; free for ages 6 and under › Through Feb 3: Mario Testino: "In Your Face" › Through Feb 18: "Artful Healing" › Through Feb 18: "Cats to Crickets: Pets in Japan's Floating World" › Through March 31: Daniel Buchi: "Platforms of Power" › Through April 14: "The Postcard Age: Selections from the Leonard A. Lauder Collection" › Through June 16: "Kings, Queens, and Countries: Royalty on Paper" › Through June 16: Mario Testino: "British Royal Portraits" › Through June 23: "Divine Depictions: Korean Buddhist Paintings" › Through July 7: "Art of the White Mountains" › Through Sept 8: Bruce Davidson: "East 100th Street" › Through Sept 8: "Chinese Lacquer 1200-1800" › Through Oct 14: Lois Mailou Jones › Through June 1: "Jewels, Gems, and Treasures: Ancient to Modern"

MUSEUM OF SCIENCE › 6172232500 › 1 Science Pk, Boston › mos.org › Sat-Thurs 9 am-5 pm; Fri 9 am-9 pm › Admission $22; $20 seniors; $19 children 3-11 › Through March 3: "Shipwreck! Pirates & Treasure"

PEABODY ESSEX MUSEUM › 9787450500 › 161 Essex St, Salem › pem.org › Tues-Sun and Mon holidays 10 am-5 pm › Admission $16; $13 seniors; $11 students; free for ages 16 and under › Through Jan 31: "Auspicious Wishes and Natural Beauty in Korean Art" › Through Jan 31: "Fish, Silk, Tea, Bamboo: Cultivating an Image of China" › Through Jan 31: "Of Gods and Mortals: Traditional Art from India" › Through Jan 31: "Perfect Imbalance: Exploring Chinese Aesthetics" › Through Feb 3: "Free Port [No. 004]: Peter Hutton" › Through Feb 3: "Bale: An Anthology by Stephen Jones" › Through May 27: "Free Port [No. 005]: Michael Lin" › Through May 27: "Natural Histories: Photographs by Barbara Bosworth"

RHODE ISLAND SCHOOL OF DESIGN MUSEUM OF ART › 4014541600 › 224 Benefit St, Providence, RI › risdmuseum.org › Tues-Sun 10 am-5 pm; third Thurs per month until 9 pm › Admission $10; $7 seniors; $5 college students and youth ages 5-18; free every Sun 10 am-1 pm; the third Thurs of each month 5-9 pm; and the last Sat of the month › Through Feb 24: "Everyday Things: Contemporary Works from the Collection" › Through May 19: "Grissgorious Places: Edward Lear's Travels" › Through June 9: "RISD Business: Sassy Signs and Sculptures by Alejandro Diaz" › Through June 30: Angela Bulloch, Anthony McCall, and Haroon Mirza: "Double-and-Add"

WORCESTER ART MUSEUM › 5087964406 › 55 Salisbury St, Worcester › worcesterart.org › Wed-Fri › Sun 11 am-5 pm; Sat 10 am-5 pm; Third Thursday 11 am-8 pm › Admission $14, $12 for seniors and students. Free for youth 17 and under and for all on first Sat of the month, 10 am-noon › Through Feb 3: "Kennedy to Kent State: Images of a Generation"

BOOK EVENTS

THURSDAY 24

KATRINA KENISON AND PATRICIA GIANOTTI › *Magical Journey: An Apprenticeship in Contentment* discussion › 6:30 pm › The Music Hall Loft, 131 Congress St, Portsmouth, NH › $39-$36 › 603.436.2400

"MASSMOUTH STORY SLAM" › Precinct, 70 Union Sq, Somerville › 617.623.9211 or precinctbar.com

THEODORE ROSS › *Am I A Jew?* reading › 7 pm › Brookline Booksmith, 279 Harvard St, Brookline › Free › 617.566.6660 or brooklinebooksmith.com

LEANA WEN AND JOSHUA KOSOWSKY › *When Doctors Don't Listen: How To Avoid Misdiagnoses and Unnecessary Tests* discussion and signing › 7 pm › Harvard Coop, 1400 Mass Ave, Cambridge › Free › 617.489.0519 or harvard.bkstore.com

FRIDAY 25

JOHN BURT › *Lincoln's Tragic Pragmatism* discussion › 7 pm › Back Pages Books, 289 Moody St, Waltham › Free › 781.209.0631 or backpagesbooks.com

ALEXANDRA HOROWITZ › *On Looking: Eleven Walks With Expert Eyes* reading › 7 pm › Brookline Booksmith, 279 Harvard St, Brookline › Free › 617.566.6660 or brooklinebooksmith.com

CHARLES WHEELAN › *Naked Statistics: Stripping the Dread from the Data* reading › 7 pm › Harvard Book Store, 1256 Mass Ave, Cambridge › Free › 617.661.1515 or harvard.com

SATURDAY 26

IAN SVENONIUS › *Supernatural Strategies for Making a Rock 'n' Roll Group* reading › 7 pm › Brookline Booksmith, 279 Harvard St, Brookline › Free › 617.566.6660 or brooklinebooksmith.com

SUNDAY 27

"LIZARD LOUNGE POETRY NIGHT: PORSHA O" › With music by the Jeff Robinson Trio › 8 pm › Lizard Lounge, 1667 Mass Ave, Cambridge › $5 › 617.547.0759 or lizardloungeclub.com

MONDAY 28

MELANIE BENJAMIN › *The Aviator's Wife* reading › 7 pm › Brookline Booksmith, 279 Harvard St, Brookline › Free › 617.566.6660 or brooklinebooksmith.com

"1STPERSON PLURAL: AN EVENING OF LONG-FORM STORYTELLING" › Storytellers Peggy Melanson, Jerry Gregoire, and Scott Schultz will each tell a long-form, 20-minute story › 7 pm › Rosebud Diner, 381 Summer St, Somerville › $12; $6 students, seniors › 1stpersonplural-eorg.eventbrite.com

ROSE & ALEXANDRA STYRON › *Selected Letters of William Styron* reading › 6 pm › John F. Kennedy Library and Museum, Columbia Pt, Boston › Free › jfklibrary.org

"WRITERS BLOCK PRESENTS: SPEECH THERAPY" › 9 pm › Middle East Corner, 480 Mass Ave, Cambridge › Free › 617.864.3278 or ticketweb.com

TUESDAY 29

JOHN KENNEY › *Truth in Advertising* reading › 6 pm › Boston Public Library, 700 Boylston St, Copley Square, Boston › Free › 617.536.5400 or bpl.org

WARD WILSON › *Five Myths About Nuclear Weapons* reading › 7 pm › Harvard Book Store, 1256 Mass Ave, Cambridge › Free › 617.661.1515 or harvard.com

TOM WOOTEN › *We Shall Not Be Moved: Rebuilding Home in the Wake of Katrina* reading › 7 pm › Harvard Coop, 1400 Mass Ave, Cambridge › Free › 617.489.0519 or harvard.bkstore.com

WEDNESDAY 30

JENNIFER HAIGH › *News From Heaven* reading › 7 pm › Brookline Booksmith, 279 Harvard St, Brookline › Free › 617.566.6660 or brooklinebooksmith.com

ROSE STYRON › *Selected Letters of William Styron* reading › 7 pm › Harvard Book Store, 1256 Mass Ave, Cambridge › Free › 617.661.1515 or harvard.com

THURSDAY 31

OLIVER BURKEMAN › *The Antidote: Happiness for People Who Can't Stand Positive Thinking* reading › 7 pm › Brookline Booksmith, 279 Harvard St, Brookline › Free › 617.566.6660 or brooklinebooksmith.com

JULIANN GAREY › *Too Bright to Hear Too Loud to See* reading › 7 pm › Back Pages Books, 289 Moody St, Waltham › Free › 781.209.0631 or backpagesbooks.com

JONATHAN KATZ › *The Big Truck That Went By: How the World Came To Save Haiti and Left Behind a Disaster* discussion and signing › 7 pm › Harvard Coop, 1400 Mass Ave, Cambridge › Free › 617.489.0519 or harvard.bkstore.com

LAWRENCE WRIGHT › *Going Clear: Scientology, Hollywood, and the Prison of Belief* reading › 6 pm › Brattle Theatre, 40 Brattle St, Cambridge › $5 › 617.661.1515

SENIOR ANALYSTS NEEDED BY VERIZON IN BOSTON, MA, to be responsible for understanding and researching the core business challenges or operations of at least one or more targeted vertical industries and provide business strategy for the product development process. Requires Master's or foreign equivalent degree in Computer Science, Engineering or Business Administration and 6 months experience performing advanced financial modeling, and investment and technical due-diligence. Experience to include therein innovation modeling, product management across business units, multi-national contract experience, completion of merger and acquisition transactions, and an understanding of key technical trends, including Cloud, Social Media, a-a-S Models and Mobile technologies. Position requires up to 60% travel to various unanticipated sites throughout the U.S. Multiple positions available. *To apply, mail resume to, Sambit Bastia, Verizon, General Manager, 125 High Street, Verizon Tower – 3rd Fl, Boston, MA 02110. Refer to Job# 398 & 399-N.*

JENNIFER HAIGH'S QUIET LIVES

JENNIFER HAIGH'S *News from Heaven*, a series of 10 interconnected short stories set in the fictional Bakerton, Pennsylvania, of her celebrated 2005 novel *Baker Towers* (it's subtitled "The Bakerton Stories"), stretches over much of the 20th century. Often told from the perspective of women, the stories don't have bad guys or good guys, just people trying to make the best of things. Bakerton itself becomes one of the characters, going from a booming mining town to a declining former mining town, and then gradually finding its feet again towards the end of the 20th century once a prison opens there. Any port in a storm, right?

NEWS FROM HEAVEN

By Jennifer Haigh

Harper :: 256 pages :: $25.99

The women of *News* are frequently shy, plain, and secretive. They love wholeheartedly but sometimes unwisely. A number of the stories seem to be building toward a catastrophic ending, but Haigh is not interested in melodrama. Instead, she builds quiet, full-imagined lives for each of her characters, letting them make their mistakes but not be ruined by them. You might occasionally confuse some of these women, and overall it can be difficult to keep straight the various intermixing families. Be careful: that recurring last name probably belongs to a sibling or nephew of the character you're remembering.

Still, it's a pleasure to spend time with each of them, and something of a relief that there aren't too many volcanic tempers or noisy confrontations. That's not to say the characters lack passion, only that they are overall realists, with pragmatic attitudes toward their lives. If you find yourself wishing for a bit more of the young Polish woman working as a maid to a Jewish family during the '40s, or the glamorous aunt who visits the town only briefly, it's a sign of the skill with which Haigh builds a miniature world for each of them that you can accept that your glimpse of their lives is complete.

—LISA WEIDENFELD

JENNIFER HAIGH :: Brookline Booksmith, 279 Harvard St, Brookline :: January 30 :: 7 pm :: free :: 617.566.6660 or brooklinebooksmith.com

JENNIFER HAIGH PHOTO BY SHARONA JACOBS

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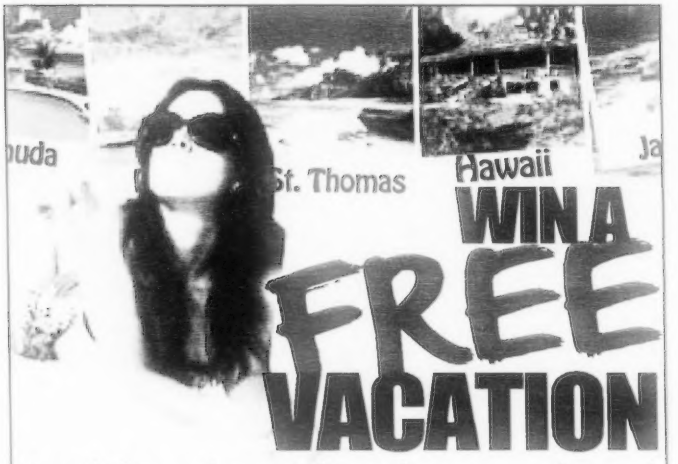

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PAUL LEWIS IN BOSTON

EVEN IN BOSTON, WITH SO MANY outstanding musicians, concerts with great artists triumphantly tackling the greatest literature are rare. But doing just that was the British pianist Paul Lewis playing Schubert's final three piano sonatas, in his first public appearance here, presented by the Celebrity Series of Boston (two years ago he gave a Schubert recital for members of the Harvard Musical Association). Schubert's astounding pieces, composed only a month before his death at 31, are among the most beautiful and moving works in the keyboard repertoire and were evidently conceived as a set. Not many pianists dare to play all three on the same program. But hearing them together, they seem a kind of Divine Comedy: by turns — and even more astonishing, often simultaneously — heroic, tragic, profoundly spiritual, achingly poignant, demented, and even cheerfully comic. Lewis captured all of these qualities.

Robert Lowell once called the C-minor Sonata Schubert's requiem for himself. Powerful but static opening chords turn suddenly into headlong race. Falling and rising arpeggios seem like lightning bolts from the beyond. It all ends in a Death Ride — a wild cross-hand gallop (like Schubert's early song "The Erlking"?). Lewis offered power and tenderness, grandeur and intimacy, in seamless continuity.

That sense of coincident rising and falling continues in the A-major Sonata, which begins as a hymn but soon reveals spiritual turmoil. The hushed slow movement is a piercing song in F-sharp-minor, with a cataclysmic interruption. The sprightly Scherzo is crossed with shadows. In the Rondo finale, a catchy theme returns with increasing ethereality, until suddenly, brief fragments of memory interrupt, each interruption followed by a breathtaking stop. Then the final onrush. Lewis's pace and timing were impeccable. Earthy and otherworldly, his playing had both weight and weightlessness.

The B-flat Sonata may be Schubert's greatest. And Lewis didn't falter. He made the paradoxical first-movement tempo marking — "molto moderato" ("extremely moderate") — completely convincing, deliberate yet unstoppable, the solemn opening song instantly undermined by growling tremolos that recur throughout. The funereal slow movement pits doubt against triumph. Neither prevails. In the vivacious Scherzo, are the gods laughing? And in the mysterious finale, a repeating note warns that time is running out, a fear that Schubert also celebrates.

Considering how new Lewis is to Boston, the Celebrity Series must have been thrilled that he filled Jordan Hall. Given the warmth of the response, I shouldn't be surprised if he returned soon. I wouldn't complain.

_LLOYD SCHWARTZ

MORE CLASSICAL! To read more about Paul Lewis and more of Lloyd Schwartz's concert reviews, go to thePhoenix.com/arts.

CLASSICAL CONCERTS

THURSDAY 24

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY CHARLES DUTOIT › Hindemith's *Symphonic Metamorphoses on Themes of Weber*; Liszt's Piano Concerto No. 1, with Stephen Hough; Suite from Prokofiev's *Romeo and Juliet* › Thurs + Sat 8 pm; Fri 1:30 pm › Symphony Hall, 301 Mass Ave, Boston › $31-$107 › 888.266.1200 or bso.org

CHRISTOPHER GUZMAN › Beethoven's Sonata in E, Op. 109; Stucky's *Three Little Variations for David*; Grieg's *Ballade in the form of Variations on a Norwegian Melody*, Op. 24 › 8 pm › Bezanson Recital Hall at UMass Amherst, 151 Presidents Dr, Amherst › $10; $5 students, seniors › 413.545.2511 or fac.umass.edu/musicanddance

DÜNYA › Selection of 16th to 18th century Turkish music › Thurs 7:30 pm › First Religious Society in Carlisle, 27 School St, Carlisle › Fri 7:30 pm › Congregational Church of Weston, 130 Newton St, Weston › Sat 7:30 pm › Salem Atheneum, 337 Essex St, Salem › Sun 4 pm › Ascension Memorial Church, 31 County St, Ipswich › Mon 7:30 pm › Christ Church, 0 Garden St, Cambridge › $30; $25 seniors; students free › 978.369.5180 or esem.org

FRIDAY 25

EL DORADO ENSEMBLE › Selection of works by Ward, Cutting, Weelkes, Tomkins, Gibbons, and more, with countertenor and cornettist Michael Collver › 8 pm › First Church, Congregational, 11 Garden St, Cambridge › $24; $19 students, seniors › 617.776.0692 or mysite.verizon.net/res15zc4n/id1.html

HANDEL AND HAYDN SOCIETY CONDUCTED BY HARRY CHRISTOPHERS › Purcell's *The Indian Queen* › Fri 8 pm › Jordan Hall, 30 Gainsborough St, Boston › Sat 3 pm › Sanders Theatre, 45 Quincy St, Cambridge › $20-$78 › 617.585.1260 or handelandhaydn.org

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY CHARLES DUTOIT › See listing for Thurs

DÜNYA › See listing for Thurs

SATURDAY 26

CALLITHUMPIAN CONSORT › Works by Polifks, Cage, and Murail › 8 pm › Jordan Hall, 30 Gainsborough St, Boston › Free › 617.585.1260 or necmusic.edu

QUICKSILVER › "Fantasticus: The Extravagant and Virtuosic Chamber Music of 17th-century Germany" › 8 pm › First Church, Congregational, 11 Garden St, Cambridge › $19-$66 › 617.547.2724 or bemf.org

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY CHARLES DUTOIT › See listing for Thurs

DÜNYA › See listing for Thurs

SUNDAY 27

ANDOVER CHORAL SOCIETY › Haydn's *The Creation* › 3 pm › Rogers Center for the Arts at Merrimack College, 315 Turnpike St, North Andover › $20 › 978.682.4050 or andoverchoral.org

DINOSAUR ANNEX MUSIC ENSEMBLE › Annie Gosfield's *Harmony of the Body-Machine*; Ricardo Zohn-Muldoon *Jacuzzi*; New work by Yu-Hui Chang; Daniel S Godfrey *Luna Riccosa*; Steven Stuckey's *Boston Fancies* › 7:30 pm › Paine Hall, Harvard University, 1 Oxford

St. Cambridge › $20; $10 students, seniors › 617.876.2791 or dinosaurannex.org

NEW PHILHARMONIA ORCHESTRA › Respighi's *The Birds* and *Pines of Rome* › 3 pm › First Baptist Church Newton, 848 Beacon St., Newton Center › $15; $13 seniors; $10 students › 617.527.9477 or newphil.org

NICHOLAS KITCHEN › Complete Sonatas and Partitas of Bach › 7:30 pm › Jordan Hall, 30 Gainsborough St., Boston › Free › 617.585.1260 or necmusic.edu

OLEKSANDR POLIYKOV › Works for solo piano by Beethoven, Liszt, and Prokofiev › 2 pm › Newton Free Library, 330 Homer St., Newton › Free › 617.796.1360 or newtonfreelibrary.net

VEIT HERTENSTEIN AND PEI-YAO WANG › Schumann's Sonata in A minor, Op. 105; Selections from Prokofiev's *Romeo and Juliet*; Bottesini's Intermezzo for viola and piano; Shostakovich's Preludes Op. 34; Piazzolla's *Le Grand Tango* › 1:30 pm › Isabella Stewart Gardner Museum, 280 the Fenway, Boston › $25; $24 seniors; $12 students › 617.566.1401 or gardnermuseum.org

WALNUT HILL SCHOOL FOR THE ARTS › Babajanian's Piano Trio; Schulhoff's Concertino for flute, viola, and double bass; Zemlinsky's Trio for clarinet, cello, and piano › 4 pm › Armenian Library and Museum of America, 65 Main Street, Watertown › $8; students free › 617.926.2562 or almanac.org

WEST-EASTERN DIVAN ORCHESTRA CONDUCTED BY DANIEL BARENBOIM › Beethoven program: Symphony No. 2 in D, Op. 36; Symphony No. 3 in E-flat, Op. 55 [*Eroica*] › 3 pm › Symphony Hall, 301 Mass Ave., Boston › $40-$125 › 888.266.1200 or celebrityseries.org

DÚNYA › See listing for Thurs.

HANDEL AND HAYDN SOCIETY CONDUCTED BY HARRY CHRISTOPHERS › See listing for Fri.

MONDAY 28

DÚNYA › See listing for Thurs.

WEDNESDAY 30

NEC PIANO MAJORS › Works for pianos by Verdi and Wagner › 8 pm › Jordan Hall, 30 Gainsborough St., Boston › Free › 617.585.1260 or necmusic.edu

THURSDAY 31

AARON JACKSON › Jackson's *The Book of Wondering* › 6 pm › Boston Athenaeum, 10-1/2 Beacon St., Boston › Free › 617.227.0270 or bostonathenaeum.org

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY ANDRIS NELSONS › Shostakovich's Violin Concerto No. 1, with Baiba Skride; Tchaikovsky's Symphony No. 5 › 8 pm › Symphony Hall, 301 Mass Ave., Boston › $30-$114 › 888.266.1200 or bso.org

SARAH BOB, MARTI EPSTEIN, ELLEN MANDEL, AND JOHN MCDONALD › Works for piano by Justin Barish, Marti Epstein, Ellen Mandel, John McDonald, and Randall Woolf › 7 pm › Community Music Center of Boston, 34 Warren Ave., Boston › $20; $15 students, seniors › 617.482.7404 or cmcboston.org

DANCE PERFORMANCE

THURSDAY 24

EGOART, INC. › Nicole Pierce's *The Walk* › Thurs-Sat 7:30 pm › Villa Victoria Center for the Arts, 85 West Newton St., Boston › $25 › 617.927.1707 or egoartinc.com

BJM/Les Ballets Jazz de Montréal is at the ICA.

FRIDAY 25

SHARED CHOREOGRAPHERS' CONCERT › "Beyond the Surface," featuring choreography from Meghan McCaffrey, Gabrielle Orcha, Erica Lagerski, Ilya Vidrin, Ariella Silverstein-Tapp, Sam Mae Gibbons, Renee Amirault, and Kate Nies Bradham › Fri-Sat 8 pm › Dance Complex, 536 Mass Ave., Cambridge › $10 › 617.547.3693 or dancecomplex.org

EGOART, INC. › See listing for Thurs.

SATURDAY 26

EGOART, INC. › See listing for Thurs.

SHARED CHOREOGRAPHERS' CONCERT › See listing for Fri.

MONDAY 28

BERKLEE WEST AFRICAN DRUM AND DANCE ENSEMBLE › "Homeland Security: Celebrating Contemporary and Traditional African Music and Dance" › 8:15 pm › Berklee Performance Center, 136 Mass Ave., Boston › $12; $8 advance › 617.747.2261 or berkleebpc.com

THURSDAY 31

BJM/LES BALLETS JAZZ DE MONTRÉAL › Cayetano Soto's *Zero In On*; Wen Wei Wang's *Night Box*; Barak Marshall's *Harry* › 7:30 pm › Institute of Contemporary Art, 100 Northern Ave., Boston › $50 › 617.876.4275 or worldmusic.org

I HEAR A SYMPHONY: Motown's Greatest Hits

WEDNESDAY, FEBRUARY 6 AT 6:30PM

At Koumantzelis Auditorium in Lindsay Hall on the campus of Bentley University
Tickets only $10.00 & available at www.tinyurl.com/bemoved

I HEAR A SYMPHONY / MOTOWN'S GREATEST HITS is filled with the hits that will still make you get up and dance! Join us as we celebrate the billboard hits of Motown. Featuring such greats as "I Heard It Through The Grapevine", "ABC", "Signed, Sealed, Delivered", "My Girl", "Stop In The Name of Love", "Respect", and more! Show will feature three award-winning singers and a rockin' full band! Free Food and Refreshments available before the show!

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OTHER DESERT CITIES IS A WORTHY DESTINATION

***OTHER DESERT CITIES* LOOKS BACK** on the generationally polarizing Vietnam War from the midst of the Iraq conflict. But Jon Robin Baitz's 2012 Pulitzer finalist is not just about politics: it's about family — the ties that bind us when we aren't using them to hang one another. It is Christmas 2004, and East Coast writer Brooke Wyeth has returned for the first time in six years to spend the holiday at the Palm Springs home of her Reagan-esque parents — onetime actor and GOP chair Lyman and perfectly groomed, iridescently dressed retired screenwriter Polly. But what Brooke is poised to slide under the artificial Christmas tree is detonative: a recently accepted memoir centered on her adored older brother, Henry, a 1970s activist involved with a group that bombed an army-recruiting center, resulting in a death. Henry then disappeared, an apparent suicide. Brooke herself has struggled with depression, and her dyed-in-the-wool Republican folks, though sympathetic, do *not* want her to roast this particular chestnut on an open fire.

Baitz's plays are always fiery and smart, with a fierce moral center. And this one is lightly sprayed with a scathing wit, the edgy, clannish camaraderie of its first act flowing naturally into the fierce struggle of its second. (Given the prodigal daughter and the presence of Polly's acerbic alcoholic sister, the work recalls Edward Albee's *A Delicate Balance*, except that here the fears afoot are hardly existential.) And Scott Edmiston's staging for SpeakEasy Stage Company is as sparkling and emotionally truthful as the play, the smackdown between Karen MacDonald's frosted-granite Polly and Anne Gottlieb's equally stubborn but more fragile Brooke as tender as it is unrelenting.

The action unfolds on a retro-contemporary set by Janie E. Howland that Karen Perlow bathes in desert light both lovely and unreal. And the ensemble — which includes Munson Hicks as the stoic Lyman, Christopher Smith as Brooke's more easygoing younger brother, and Nancy E. Carroll as Polly's recently rehabbed sister slouching tartly toward sobriety — is terrific. It may be silly to start talking about year-end kudos in January. But at the start of last year SpeakEasy gave us *Red*, and that held up to 11 months of competition. I'm betting this early entrant will too.

_CAROLYN CLAY

OTHER DESERT CITIES : Calderwood Pavilion at the Boston Center for the Arts, 527 Tremont St, Boston : Through February 9 : $28-$52 : 617.933.8600 or speakeasystage.com

PLAY BY PLAY

COMPILED BY MADDY MYERS

OPENING

AS BEES IN HONEY DROWN › Linda Goetz stars as Alexa Vere de Vere in Douglas Carter Beane's comedy, staged by the F.U.D.G.E. Theatre Company. Ryan MacPherson co-stars as Evan Wyler, an up-and-coming writer who the mysterious Alexa commissions to pen her life story. Joe DeMita directs. › January 25-27 › Factory Theatre at the Piano Factory, 791 Tremont St, Boston › $25; $20 students, seniors › 617.945.0773 or fudgetheatre.com

BREAD AND PUPPET THEATER › Peter Schumann and his troupe of Vermont puppeteers bring their masked characters and giant papier-mâché puppets back to Boston. At each of their 7 pm shows, the group will perform *The Possibilitarians* and *Dead Man Rises*, which are recommended for audiences aged 12 and older. The 2 pm performances (only on January 26 and 27) will be *The Circus of the Possibilitarians*, a family-friendly show. › January 24-27 › Cyclorama, Boston Center for the Arts, 539 Tremont St, Boston › $12; $10 students, seniors › 866.811.4111 or breadandpuppet.org

FAMILY HAPPINESS › Piotr Fomenko directs his own theatrical adaptation of the Leo Tolstoy novel of the same name with his international touring theatre group, Theatre-Atelier Piotr Fomenko. Arts Emerson hosts the production, which will be performed in Russian with English subtitles. › January 26-27 › Cutler Majestic Theatre, 219 Tremont St, Boston › $45-$125 › 617.824.8400 or artsemerson.org

THE IRISH ... AND HOW THEY GOT THAT WAY › Danielle Paccione Colombo directs Frank McCourt's comedic historical retelling of the Irish-American experiences over time. The show incorporates famous Irish songs, from "Danny Boy" to the more modern hits of U2. Meredith Beck, Janice Landry, Jon Dykstra, Andrew Crowe, Irene Molloy, and Gregg Hammer make up the cast. › January 24 - March 10 › Davis Square Theatre, 255 Elm St, Somerville › $30-$42 › 800.660.8462 or davissquaretheatre.com

JERSEY BOYS › Des McAnuff directs this Broadway Across America tour of the award-winning musical about the '60s rock-and-roll vocal group Frankie Valli and the Four Seasons. Joseph Leo Bwarie stars as Frankie Valli. › January 30 - March 3 › Citi Emerson Colonial Theatre, 106 Boylston Street, Boston › $34-$154 › 617.482.9393 or boston.broadway.com

MEN ON THE LINE, KPFK, 1972 › Andrea Fraser portrays four different men in her one-woman show, the text of which is based on a 1972 live radio broadcast about the second-wave feminist movement. The men discuss their feelings about gender equality and the changing society around them. › January 24 › Institute of Contemporary Art, 100 Northern Ave, Boston › $5 › 617.478.3103 or icaboston.org

NOW PLAYING

INVISIBLE MAN › Ralph Ellison would not allow his National Book Award–winning 1952 novel to be made into a movie or play, but the writer's estate relented, so here he is: Ellison's nameless African-American narrator, his "hole" outside Harlem relocated to the BU Theatre. Teadie F. Bougere, as the self-described socially invisible man, huddles up with Louis Armstrong and the phantoms of a life's experience of bigotry, quashed opportunity, and political betrayal. This powerful if sometimes plodding production

SHAKESPEARE'S WIFE › Merrimack Repertory Theatre is presenting the elegant Canadian actress Seana McKenna in a role she first played at the Stratford Shakespeare Festival in Ontario: that of Shakespeare's Elizabethan-era cougar wife, Anne Hathaway. She who was left cooling her heels (and raising the kids) in Stratford while the Bard took the London stage by storm and who was then infamously willed the writer's "second-best bed." Little is known about Shakespeare, let alone his shotgun spouse. So Canadian playwright Vern Thiessen has his way with her. Moreover, he lets others do the same, painting a sex-loving woman who took "many" lovers while her young husband was off paying more attention to *Hamlet* than Hamnet (their son, who died at 11). This Mrs. Bard shares with her spouse an anachronistic proto-feminist "bond" that allows them an open if lonely marriage. The reason to sit through all the pseudo-lyrical, made-up stuff is the actress, who brings to it sensuality, grace, wit, and a velvet timbre — and definitely deserves a better bed.

_CAROLYN CLAY

» Merrimack Repertory Theatre, 50 East Merrimack St, Lowell › Through February 3 › $20 › 978.654.4678 or mrt.org

a collaboration of the Huntington Theatre Company and Washington DC's Studio Theatre, is just the second outing for Oren Jacoby's stage adaptation, which premiered at Chicago's Court Theatre last year (director Christopher McElroen and Bougere worked on that production as well). At the insistence of Ellison's executor, the adaptation is scrupulously faithful. All dialogue comes from the novel — which proves searingly effective. › Through February 3 › Boston University Theatre, 264 Huntington Ave, Boston › $15-$95 › 617.266.0800 or huntingtontheatre.org

MARRY ME A LITTLE › New Repertory Theatre's Craig Lucas and Norman Rene stage their cabaret revue of Stephen Sondheim songs in this modern take on love and marriage, which features songs from *Follies*, *A Little Night Music*, *Company*, and other Sondheim favorites. › Through January 27 › Charles Mosesian Theater, Arsenal Center for the Arts, 321 Arsenal St, Watertown › $28-$58 › 617.923.8487 or newrep.org | Lauren Di Tullio's review at thePhoenix.com/arts

OUR TOWN › David Cromer won a 2009 Obie for his direction of the Off Broadway production of this Thornton Wilder play. He also played — and plays here, in this Huntington Theatre Company production — the Stage Manager. For its Boston outing, Cromer's breezy modern-dress staging, which updates Wilder's metatheatrics without altering his text, is crammed into the Roberts Studio with the audience snugly wrapped around three quarters of the playing space. The denizens of Grover's Corners are presented in operating-room-like surrounds. Wilder portrays life as a gift and a chore, and Cromer's no-nonsense staging captures both halves of that equation. But don't get depressed! Parts of the production — especially the terrified courtship and merger of heroic youngsters George Gibbs and Emily Webb, sincerely rendered by Cromer recidivist Derrick Trumbly and a placidly luminous Therese Plaehn — are irrepressibly touching. › Through January 26 › Calderwood Pavilion at the Boston Center for the Arts, 527 Tremont St, Boston › $15-$105 › 617.266.0800 or huntingtontheatre.org

SISTER ACT › Ta'rea Campbell stars in the Broadway tour of the musical theatre adaptation of the 1992 comedy film of the same name. Campbell plays Deloris, an aspiring lounge singer who witnesses a crime; the cops help her go into hiding at a convent, but Deloris has some trouble fitting in there. Jerry Zaks directs. › Through February 3 › Opera House, 539 Washington St, Boston › $25-$145 › 866.523.7469 or boston.broadway.com

33 VARIATIONS › In Moisés Kaufman's *33 Variations*, two characters are obsessed with Beethoven's Diabelli Variations. One is the dyspeptic composer himself. The other is a modern musicologist struggling to figure out why her idol devoted so much tortured effort to his elaborations on Diabelli's waltz theme before she succumbs to amyotrophic lateral sclerosis (Lou Gehrig's disease). The play is like *Wit* if you put John Donne in it and made him a ranting pill. Written in 33 "variations," this mix of history and fiction by the documentary dramatist best known for *The Laramie Project* is also way too pat (though it does offer insight into Beethoven's possible motives), its metaphors for genius and mediocrity lined up like quacking ducks. But it's stimulating to hear Beethoven's complex piano variations played on a grand piano at the back of the stage by Catherine Stornetta. Paula Plum brings her customary heart, wit, and intelligence to the role of dying music scholar Dr. Katherine Brandt. And Dakota Shepard adds a welcome whiff of goofiness as the daughter Brandt finds as ordinary as Diabelli's ditty. › Through February 2 › Lyric Stage Company of Boston, 140 Clarendon St, Boston › $25-$58 › 617.585.5678 or lyricstage.com

Nanami: The Inferno of First Love

ROLE MODELER

JAPANESE "NEW WAVE" filmmaker Nagisa Oshima, known for his breathtaking works of '60s social criticism, passed away at the age of 80 last week. But one of his peers, 84-year-old Susumu Hani, has been resurrected from obscurity by the Harvard Film Archive as it continues presenting this pioneer's neglected works. Alongside another late contemporary, Hiroshi Teshigahara, Hani was one of the strongest voices of Japan's early independents working in the postwar cinema of the '50s and '60s, before he moved on to making nature documentaries for television.

Hani and his wife, actress and producer Kimiko Nukamura, on a rare visit to the US, are guests of the HFA and will attend 7pm screenings each night from January 26 to 28, with Q&A sessions following each film.

Hani won't be attending the screening of his 1963 film *She and He* (Friday at 7pm), but it's not to be missed. Hani's background in documentaries (a program of his non-narrative shorts can be seen January 27 at 4 pm) informs this and his other fictional works, fusing non-scripted, handheld camera methods with a penchant for casting non-professionals. Although in this film he uses known actors — Eiji Okada of Alain Resnais's landmark *Hiroshima, mon amour* (1959) and Hani's late ex-wife Sachiko Hidari — he directs them no differently than if they were amateurs, drawing naturalistic performances. Here, as he did in *A Full Life* (1962), which screened last week, Hani explores the daily routines of a housewife who's striving to find herself. Both films end on close-ups of their leads, now aware of the subservience and repression of their social roles.

AS IF OUR EYES WERE IN OUR HANDS — THE FILMS OF SUSUMU HANI

Through January 28 at the Harvard Film Archive

Children Clasping Hands (1964; screens January 28 at 7 pm, preceded by the 1950 short documentary "A Town Without Flies"), a remake of Hiroshi Inagaki's 1948 film, also explores the desire to find oneself, but this time it deals with schoolchildren, and it serves as a strong companion piece to last weekend's 1961 *Bad Boys*, Hani's first narrative feature.

But *Nanami: The Inferno of First Love* (1968; screens January 26 at 7 pm) may just be Hani's masterpiece. An unflinching, psychosexual examination of a cycle of abuse, it stands with Oshima's best as a landmark of the New Wave. Neglect it — and Hani — no longer.

_BRETT MICHEL

GRAHAM CRACKED

The discovery of tapes of Graham Chapman reading from his 1980 *A Liar's Autobiography* has made it possible for the expired Monty Python member to star, posthumously, in his own biopic. A trio of directors (Ben Timlett, Jeff Simpson, and Bill Jones, son of Terry), working with 14 animation studios, crafted a movie that, like the book, is anarchic, witty, frank, raunchy, and dark. In it, Chapman 'fesses up about his many excesses, which include swilling gin, sexual promiscuity (mostly with men, but also with women), and smoking a pipe (he died at 48 from throat cancer). Neither a Python movie nor strictly a comedy, this entertaining film invites the question: was Chapman a warrior against convention and hypocrisy, or simply a hedonist who did whatever he could get away with?

+++

A LIAR'S AUTOBIOGRAPHY: THE UNTRUE STORY OF MONTY PYTHON'S GRAHAM CHAPMAN

Directed and written by Bill Jones, Jeff Simpson, and Ben Timlett :: Epix :: 85 minutes

Brattle Theatre

Biographical episodes, done in various animation styles, feature newly recorded bits by Terry Jones, Michael Palin, and John Cleese edited into Chapman's voice-over. In a comic highlight, they play their young selves, depicted as monkeys, bickering over titles for their TV show. Jones and Palin also play Chapman's dotty Mum and gruff Dad. The medium allows for trippy fantasy (Chapman cruises in a cockmobile) and expressionism (an ink-on-glass animation of Chapman suffering through self-imposed detox from alcohol is intercut with the Python sketch in which he wrestles himself). It's an affectionate, imaginative tribute to the artist's idiosyncratic take on life.

_BETSY SHERMAN

OPENING THIS WEEK

++ **BROKEN CITY** › To paraphrase Roman Polanski's masterful noir, it's not *Chinatown*. Not for lack of trying, though, as burly gumshoe and disgraced ex-cop Billy Taggart (Mark Wahlberg) initiates a creaky, convoluted plot by taking 50 grand from lubricious New York mayor Hostetler (Russell Crowe) to find out who's shtupping Hizzoner's wife (Catherine Zeta-Jones). Before you can say Noah Cross, Billy finds himself drawn into a maelstrom of corruption, shady real estate deals, extortion, murder, and half-baked dialogue. This, plus the ordeal of watching his actress wife get humped in an "indie" movie, drives the recovering alcoholic Taggert back to the Jameson bottle, allowing Wahlberg to stir from his inertia and draw on his explosive physicality. Meanwhile, director Allen Hughes tries to be "indie" himself by pointlessly circling the camera around random scenes. Jeffrey Wright distinguishes himself in the star-heavy cast as the morally ambiguous police commissioner: for his reward he gets the best line in the film. ›

_Peter Keough

++1/2 **THE LAST STAND** › Rather than scapegoat Hollywood for causing gun violence, the NRA should encourage films like this lighthearted bloodbath. The Tea Party should endorse it too, as it demonstrates the uselessness of the Federal government. Looking more like *Reno 911* than Seal Team Six, the FBI gets its ass kicked when ninja commandos break a Mexican drug cartel kingpin out of custody. As the fugitive roars to the border in a Corvette that cruises at 200 MPH, nothing can stop him except Sheriff Ray Owens (Arnold Schwarzenegger) of Sommerton Junction, AZ, and his handful of deputies. Who needs the Feds when you've got the Terminator, a crew of local heroes, and a kook gun collector with enough ordnance to fight the Battle of the Bulge? That Second Amendment sure kicks ass. Korean director Kim Jee-woon (*I Saw the Devil*) here does hackwork — literally, with Owens cutting thugs in two with a 1939 Vickers machine gun. "I've seen enough blood and death," he intones. "I know what's coming." So do we: he's back. ›

_Peter Keough

++1/2 **MAMA** › This creepy Guillermo Del Toro-produced horror flick (his hallmarks are all around the smudgy edges) demonstrates convincingly that step-parenting is a real bitch. Especially when a deranged she-demon from beyond the grave has laid all the groundwork. The step-mom is Annabelle (Jessica Chastain, miles away from *The Help* or *Zero Dark Thirty*) who couldn't be less maternal, as she swigs beer *straight from the bottle* and jams out with her punk rock pals. Alas, motherhood is thrust upon her when her artist boyfriend's orphaned nieces, long given up for dead, are discovered living alone in the woods like grubby changelings. Annabelle does her best to put up with — and eventually care for — the two girls, but it becomes increasingly obvious that someone . . . or some*thing* . . . has gotten there first. First-time director Andres Muschietti makes the scares in *Mama* too obvious to be effective, but the quiet in-between times suggest genuine horror, as the hapless Annabelle tries to undo some seriously fucked-up pre-parenting. ›

_Alexandra Cavallo

++ **QUARTET** › At age 75, actor Dustin Hoffman had graduated at last to directing a film, and he takes it slow and easy with his initial foray behind the camera. Very veteran British actors nibble on the scenery in this pleasant, harmless adaptation of Ronald Harwood's 1999 middlebrow play set in a retirement home for ex-opera performers. As one can surmise, each character is delightfully eccentric, none more so than the self-absorbed one-time diva (reliable Maggie Smith) whose sudden arrival at the home causes havoc. Will she, or won't she, have a rapprochement with the ex-husband (Tom Courtenay) whom she walked out on? Will she, or won't she, join the others on stage in a quartet rendition of Verdi? Not to worry: it all unravels splendidly in this teeth-in-a-glass comedie drama. ›

_Gerald Peary

NOW PLAYING

++1/2 **AMOUR** › 2012 › Visit thePhoenix.com/movies for a full review. ›

++1/2 **ANNA KARENINA** › 2012 › Visit thePhoenix.com/movies for a full review. ›

+++ **ARGO** › 2012 › Visit thePhoenix.com/movies for a full review. ›

++++ **BARBARA** › 2012 › Visit thePhoenix.com/movies for a full review. ›

+++1/2 **BEASTS OF THE SOUTHERN WILD** › 2012 › Visit thePhoenix.com/movies for a full review. ›

CHILDREN HAND IN HAND [TEO TSUNAGU KORA] › 1964 › For this remake of Hiroshi Inagaki's 1948 film, director Susumu Hani follows a group of young classmates through a series of increasingly heavy challenges, testing their bond along the way. ›

+++1/2 **DJANGO UNCHAINED** › 2012 › Visit thePhoenix.com/movies for a full review. ›

+++ **FEMALE TROUBLE** › 1974 › John Waters followed up *Pink Flamingos* with this twisted tale, which is dedicated to the proposition that "crime is beauty." Divine plays Dawn Davenport, an overstuffed teenybopper who runs away from home and descends into a life of subversion and notoriety. The movie's themes, though horrifying, don't grow naturally enough out of the story, but Divine gives a bizarre, impassioned performance, especially in the final scenes, when Dawn becomes a nightclub performer who fires tool bullets into the audience (and this was several years before Sid Vicious). This is a new 35mm director's cut. ›

+++ **GANGSTER SQUAD** › 2013 › Visit thePhoenix.com/movies for a full review. ›

HANSEL AND GRETEL: WITCH HUNTERS › 2013 › Jeremy Renner and Gemma Arterton star as the titular siblings of fairy tale lore. Set 15 years from the infamous gingerbread house incident, the two have grown into wrathful bounty hunters dedicated to exterminating witches. Tommy Wirkola directs.

1/2 **A HAUNTED HOUSE** › 1961 › Visit thePhoenix.com/movies for a full review. ›

++1/2 **THE HOBBIT: AN UNEXPECTED JOURNEY** › 2012 › Visit thePhoenix.com/movies for a full review. ›

1/2 **HOTEL TRANSYLVANIA** › 2012 › Visit thePhoenix.com/movies for a full review. ›

++ **HYDE PARK ON HUDSON** › 2012 › Visit thePhoenix.com/movies for a full review. ›

++1/2 **THE IMPOSSIBLE** › 2012 › Visit thePhoenix.com/movies for a full review. ›

THE IRAN JOB › 2012 › Documentary following American basketball player Kevin Sheppard as he accepts a job to play in Iran. Sheppard's journey also coincides with the re-election of President Mahmoud Ahmadinejad. Till Schauder and Sara Nodjoumi direct. ›

+1/2 **JACK REACHER** › 2012 › Visit thePhoenix.com/movies for a full review. ›

THE LAST STEP › 2012 › Leili and Kaashrow's (Leila Hatami and Ali Mosaffa) marriage is strained largely because of her successful acting career. And when Kaashrow turns up dead, a series of potential motives unravel as a result of their troubled relationship. Mosaffa also directs. ›

++1/2 **LIFE OF PI** › 2012 › Visit thePhoenix.com/movies for a full review. ›

++ **LINCOLN** › 2012 › Visit thePhoenix.com/movies for a full review. ›

++1/2 **LES MISÉRABLES** › 2012 › Visit thePhoenix.com/movies for a full review. ›

MODEST RECEPTION › 2012 › Mani Haghighi's film begins as a black comedy about a Tehran couple who distribute bags with large sums of money to residents of the impoverished town, then use a cell phone to capture their reactions. But the tone shifts to a bleaker psychological thriller when their act of generosity is revealed to have more perverse underpinnings. ›

+++1/2 **MONSTERS, INC. 3D** › 2001 › Monstropolis is populated by all manner of fanciful creatures; some are furry, some are slimy, some have one eye, some have five. Monsters, Inc. is in the business of collecting children's screams, the energy from which powers the city. These people don't scare the kids to be mean, they do it because it's gotta be done. Moreover, they're as scared of the kids as the kids are of them. So when a baby girl finds her way into their world, chaos and hilarity ensue. Like *A Bug's Life* and the *Toy Stories*, Peter Docter's film hits just the right notes. John Goodman and Billy Crystal are custom-made for the characters they voice: Sulley, a genial blue-furred galoot, and Mike Wazowski, his manic monocular sidekick. And the giggly gibberish-speaking toddler is too cute to be believed. No need to tell you that Pixar's animation is stunning. In short, Monstropolis is a place any kid should be glad to slip into. ›

+++1/2 **MONTY PYTHON AND THE HOLY GRAIL** › 1975 › In this early film, the full Monty means a demolishing of the Middle Ages in the search for that ever-elusive Grail. The Python troupers are in top form for this demented send-up of the Age of Chivalry, which features flesh wounds, bad French, a flying cow, a killer rabbit, a chorus-line version of the Knights of the Round Table, and one of the funniest opening-credit sequences in the history of the movies. Terry Jones directed. › 91 m › Brattle: Tues

++ **MONTY PYTHON'S LIFE OF BRIAN** › 1979 › This gonzo gospel was condemned as "blasphemous" even though its barbs are directed not at Jesus but at the mortals he walked among — it depicts a world every bit as unlikely to respond to wisdom from on high as our own would be. Yet like a lot of Monty Python's work, the film sounds a lot funnier than it is. Most of the humor lies in the absurdity of each episode's premise; even the punch lines are anticlimactic. Graham Chapman is "Brian called Brian," an ordinary slumo who spends most of his life on the run either from Roman centurions or from followers who are certain he's the Messiah. The many chases are rugged and dull, and the dialogue all tends to sound the same, perhaps because the Pythons stick closer to a linear plot than is really good for them. The best joke — a ride in a space cruiser with the oddest-looking aliens ever — comes roaring out of nowhere; it's a sequence that could turn anyone into a born-again Python fan. ›

++1/2 **MONTY PYTHON'S THE MEANING OF LIFE** › 1983 › Nearly 15 years after the *Monty Python* TV series premiered on the BBC, the troupe tried to tie its bushwhacking brand of comedy into a neat satirical package. This series of sketches is funny, grotesque, and often savage. Yet by placing their cheeky philosophical musings front and center, the Pythons abandoned the anything-goes irreverence — the comedy of no redeeming social value — that made their earlier work so memorable. Terry Jones directs. ›

THE MORNING SCHEDULE [GOZENCHU NO JIKANWARI] › 1972 › For this

›› NOW PLAYING on p 69

PHX PICKS >> CAN'T MISS

FRI 25

• **FESTIVAL OF FILMS FROM IRAN** Even though they keep putting their directors in jail, Iran still produces some of the best films in the world. You might want to catch some of the more recent offerings at the ongoing Museum of Fine Arts Festival of Films from Iran. Today they will be screening painter/filmmaker Mania Akbari's *One. Two. One* (2011; 5:40), a complex love triangle involving the Internet, fortune-telling, and facial disfigurement. Also screening is Till Schauder and Sara Nodjoumi's *The Iran Job* (2012; 7:30 pm), about an American basketball player who helps lead an Iranian team into the playoffs.
Museum of Fine Arts, 465 Huntington Avenue, Boston :: $12.00 adults; $9.00 members, seniors, and students :: 617.369.3907 or mfa.org/programs/film

• ***BOYS DON'T CRY*** Kimberly Peirce, now wrapping up her remake of Brian De Palma's thriller *Carrie*, first came on the scene with this groundbreaking 1999 true story about a young transgender man who's attacked with brutal outrage by members of a small Nebraska community. It won Hilary Swank a Best Actress Oscar, and proved a landmark in transgender visibility.
ArtsEmerson, 559 Washington St, Boston :: 6 pm :: $10 :: 617.824.8400 or artsemerson.org

Boys Don't Cry

SAT 26

• **FULL MONTY: AND NOW FOR SOMETHING COMPLETELY DIFFERENT** Well, it's not so different now, as many have tried and failed to reproduce the surreal, absurdist hilarity of the ingenious clowns celebrated in Monty Python Week! at the Brattle Theatre. Every evening — in tandem with screenings of *A Liar's Autobiography: The Untrue Story of Monty Python's Graham Chapman*, Bill (son of Terry) Jones's documentary about the late member of the troupe — they'll present a classic film from the Python canon, starting today with — what else? — the potpourri of skits that made them famous, *And Now for Something Completely Different* (1971).
Brattle Theatre, 40 Brattle St, Harvard Square :: 1:30 + 5:30 + 9:30 pm :: $9.75; $7.75 for matinees and students; $6.75 for seniors and children under 12 :: 617.876.6837 or brattlefilm.org

MON 28

• **SCIENCE ON SCREEN: *RUSHMORE*** Why is it that of all contemporary filmmakers, none has as keen and capricious an insight into the adolescent spirit as Wes Anderson, director of the Oscar-nominated *Moonrise Kingdom*? Maybe Steven Schlozman, MD, associate director of training for the Child and Adolescent Psychiatry residency program at MGH, among other distinguished credentials, has the answer. In this Science on Screen session he discusses Anderson's *Rushmore* (1998) in which a kooky, working class prodigy (Jason Schwartzman) pals around with a rich guy (Bill Murray) and has a crush on his teacher (Olivia Williams) at the posh prep school of the title.
Coolidge Corner Theatre, 290 Harvard Avenue, Brookline :: 7 pm :: $10; $7 members, children, seniors, and the disabled :: 617.734.2501 or coolidge.org

• **DOCYARD PRESENTS *ONLY THE YOUNG*** Documentaries remain the hottest genre in filmmaking today, and The DocYard continues to bring the best and most recent to their series at the Brattle Theatre. Tonight they present Jason Tippet and Elizabeth Mimms's debut feature *Only the Young* (2012), a poetic study of teenagers growing up in the economically blighted setting of a small, Southern California desert town. A Q&A with co-director Jason Tippet will follow the screening.
Brattle Theatre, 40 Brattle St, Harvard Square :: 7 pm :: $9.75; $7.75 for matinees and students; $6.75 for seniors and children under 12 :: 617.876.6837 or brattlefilm.org

THU 31

• **REELABILITIES: BOSTON DISABILITIES FILM FESTIVAL** Though Hollywood occasionally dramatizes the plight of the disabled and mentally ill — as in this year's highly touted films *The Sessions* and *Silver Linings Playbook* — it's not a subject they're very comfortable with. For a more enlightening look at how those faced by various mental and physical challenges cope and prevail, don't miss this series of nine films that runs through February 5. It starts today with Adam Elliot's animated *Mary and Max* (2009), in which Philip Seymour Hoffman voices the latter character, a Jewish man from New York with Asperger's syndrome, who pursues a pen pal relationship with Mary (Toni Collette), an unhappy eight-year-old living in Australia.
West Newton Cinema, 1296 Washington St, West Newton :: 7 pm :: $10 :: 617.964.8074 or boston.reelabilities.org

<< NOW PLAYING from p 69

meditation on nostalgia and friendship Susumu Hani created faux home movies to depict the story of a teenage suicide and the eventual reunion of two friends to remember the dead.

MOVIE 43 **2013** Director Peter Farrelly handpicked a cast of 12 other directs — including the likes of Elizabeth Banks, Bob Odenkirk, and Brett Ratner — to each direct a different storyline in this over-the-top comedic farce. Notable cast members include Gerard Butler, Kate Winslet, Emma Stone, and Hugh Jackman.

NANAMI: THE INFERNO OF FIRST LOVE [HATSUKOI: JIGOKU-HEN] **1968** Susumu Hani's Japanese New Wave masterwork provides a portrait of a shy young man (Akio Takahashi) drawn to an outgoing model (Kuniko Ishii) with a secret life. As their bond grows, he's dragged deeper into the Tokyo underworld.

+ **PARENTAL GUIDANCE** **2012** Visit thePhoenix.com/movies for a full review.

+++1/2 **PARIS IS BURNING** **1990** Jennie Livingston's remarkable film about New York drag queens explores a gay subculture that's titillating, curious, disquieting, and sad. The men she talks to are mostly young black and Latino men who've organized themselves into gangs whose purpose is to compete at the drag-competition balls (the focus of the film). Livingston has uncovered a social structure disenfranchised by being both black and gay; her subjects' immersion in fantasy life speaks volumes about their chances in the straight world.

MORE MOVIES! FOR MORE REVIEWS OF FILMS IN THEATERS THIS WEEK, GO TO THEPHOENIX.COM/MOVIES

PARKER **2013** Jason Statham action vehicle in which he stars as the eponymous professional thief set on getting revenge on his disloyal crew. Taylor Hackford directs, while Jennifer Lopez and Michael Chiklis also star.

++ **PROMISED LAND** **2012** Visit thePhoenix.com/movies for a full review.

+++ **RISE OF THE GUARDIANS** **2012** Visit thePhoenix.com/movies for a full review.

++1/2 **RUST AND BONE** **2012** Visit thePhoenix.com/movies for a full review.

+++ **SEARCHING FOR SUGAR MAN** **2012** Visit thePhoenix.com/movies for a full review.

+++ **THE SESSIONS** **2012** Visit thePhoenix.com/movies for a full review.

SHE AND HE [KANOJO TO KARE] **1963** As her husband becomes increasingly wrapped up in his businessman lifestyle, Naoko (Sachiko Hidari) begins seeking out new ways to expand her own life. Included in these ventures include new love interest in a former refugee from Manchuria, someone who represents the near opposite as her husband. Susumu Hani directs.

+++ **SILVER LININGS PLAYBOOK** **2012** Visit thePhoenix.com/movies for a full review.

+++ **SKYFALL** **2012** Visit thePhoenix.com/movies for a full review.

THE SONG OF BWANA TOSHI [BWANA TOSHI NO UTA] **1965** A young Japanese engineer traveling to Africa in a cultural exchange program forms the basis of this ethnological drama from director Susumu Hani.

+ **TEXAS CHAINSAW 3D** **2013** Visit thePhoenix.com/movies for a full review.

+1/2 **THIS IS 40** **2012** Visit thePhoenix.com/movies for a full review.

+++1/2 **TOMBOY** **2011** In this lovely feature from the French filmmaker Céline Sciamma, Laure, a 10-year-old tomboy decides after moving into a new neighborhood, to pretend that she's a boy, Mikael, as a way to fit in with the local kids. This plan goes awry after a time, and with devastating results. What's so unusual for a film is that Laure (a gloriously androgynous Zoé Heran) has the kindest, most functional parents, who never question her masculine demeanor. Not one word in the film is said by anyone about Laure's gender, and there's no need: *Tomboy* was the deserving Jury winner at the Berlin Film Festival of the Teddy Award for the Best Gay or Lesbian film.

+++ **TRANSAMERICA** **2006** Duncan Tucker's debut feature stars *Desperate Housewives'* Felicity Huffman as the pre-operative transsexual Bree. A week before going under the knife, prim Bree discovers she's the father of a 17-year-old boy sowing his oats as a hustler in New York. At the advice of her therapist, she posts his bail and drives him cross-country to L.A. The road movie that develops charts familiar territory, with emotionally loaded issues getting broached only to remain unexplored. The revelation is Huffman, who inhabits a baroque sexual identity with subtlety and restraint; her trans-acting rivals Hilary Swank's metamorphosis in *Boys Don't Cry*. Owing more to Beeban Kidron's *To Wong Foo, Thanks for Everything, Julie Newmar* than to Rainer Werner Fassbinder's *In einem Jahr mit 13 Monden*, Tucker's effort nonetheless demonstrates potential, and Huffman's performance showcases an actress in command of her craft.

++1/2 **WRECK-IT RALPH** **2012** Visit thePhoenix.com/movies for a full review.

+++ **XXY** **2007** First-time Argentine filmmaker Lucía Puenzo makes a confident debut with a narrative that's both bold and challenging. Fifteen-year-old Alex (Inés Efron) has grown up as a girl, but she's actually a hermaphrodite, with breasts and a penis, and with a budding but guilty erotic interest in both sexes. Living with her parents in exile in a Uruguayan fishing village, Alex is filled with self-loathing and confusion. Should she stay as she is, braving it out, or should she agree to an operation that would make her "normal?" Puenzo goes beyond medical melodrama with a talented ensemble of Argentine actors who make this weird tale breathe.

YELLOWBEARD **1983** Oddball comedy co-written and starring Graham Chapman, fellow Monty Python members John Cleese and Eric Idle, as well as Cheech and Chong. Yellowbeard (Chapman), a "pirate's pirate," escapes from prison and embarks on a ridiculous quest to resurrect his treasure. Mel Damski directs.

++++ **ZERO DARK THIRTY** **2012** Visit thePhoenix.com/movies for a full review.

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WIDOWSPEAK, BROOKLYN, NEW YORK

Shortly after the release of their 2011 self-titled debut, Widowspeak drummer and founder Michael Stasiak left the band: it was the blow that drove singer Molly Hamilton and guitarist Robert Earl Thomas to make a better album. Hamilton and Thomas loaded up on classic rock and headed north to New Paltz, NY, to work with Real Estate/Titus Andronicus producer Kevin McMahon on *Almanac*, released this week on Captured Tracks. The escape provided the pair with the pastoral breezes that inspired the album they were in the midst of creating.

Ever the fan of pictorial country and western music (where she "can see the open plains" when she listens), Hamilton recalls from Brooklyn that similarly visual songs like fireflies-at-dusk closer "Storm King" were really born upstate. See also "Thick as Thieves," a ghostly, creaking waltz where the shimmer and hum of harpsichord and harmonium create almost as much atmosphere as they do melody.

Almanac builds on its predecessor by finding more complexity in some places and getting simpler in others. Not having a real drummer is a big part of why this works. And if the beardo-meets-bella donna pastiche of the cover isn't enough of a giveaway, the quirky drum sounds of late '70s Fleetwood Mac are a big factor. "We were totally listening to *Tusk* and trying to get that flat drum sound," says Hamilton regarding *Almanac*'s dumbed-down but lovable grooves. The super-simple, almost drum-machine-like sounds are most evident in splendid single "Ballad of the Golden Hour," where the drums emerge from nowhere mid-song.

Noteworthy drum choices aside, the reason to hear Widowspeak is still Hamilton's bending voice, which compares to a candy-red Danelectro G-string with a sparkle finish. "That's funny, because my first guitar was a Danelectro reissue," says the singer. "It was, like, peach colored."

_JONATHAN DONALDSON :: DRAFTHOUSE@VERIZON.NET

PURITY RING'S BODY OF FUTURISTIC POP

THE BRAIN OF A SEAMSTRESS must carry an intricate understanding of human anatomy: a knowledge of the body's limbs and joints, and the ways each part flexes into the next. "I think that's why I've been interested in making clothing in the first place," says Megan James, a 24-year-old Halifax native, seamstress, and also one-half of Canadian futuristic electronic pop duo Purity Ring. James sews clothing for herself and bandmate Corin Roddick, as well as the backdrops for performances.

"I have so much respect for bodies, and it comes out in a lot of different ways," she says. "I love shapes, projecting things onto the body that don't necessarily fit there. A lot of the same thing is how I write. I'm sort of obsessed with the mysteries of our bodies."

That obsession surfaces in the seams of Purity Ring's 2012 debut album for 4AD, *Shrines*, a record that mixes ambient, metallic hip-hop-inflected dance beats with haunted lyrics about ripped up skin and fractured skulls — all written by James, all culled from her personal journals. On paper, the tracks read out like poetic ruminations that reduce bodies to "nervous pumping blood" and piles of bones; hands and feet and wispy frames. Teeth click, legs grow weak, holes are drilled into eyelids. "Cut open my sternum and pull my little ribs around you," she sings on "Fineshrine." Or on "Loftieries": "Dear brother, collect all the liquids off of the floor. . . . Let it seep through your sockets and ear holes/ Into your precious fractured skull."

That dramatic sense of earthly physicality resonates in juxtaposition to Roddick's dubby digital production, the MIDI-triggered lighting synced up with the music at their shows, as well as the way in which Purity Ring were essentially born on the Internet. In writing songs for *Shrines*, James would email her vocal parts to Roddick, who lives in Montreal. Roddick then dissected and layered them with his production, eventually posting the first track, "Ungirthed," to Tumblr in 2011.

Images of bodies often flow through mass-appeal pop, but rarely in this dark and deranged way. Typical mainstream pop music treats bodies in more stereotypical ways reflective of normative body imagery. "It's so offensive," says James. "I don't even pay attention to that world. I make efforts not to. It's often so disgusting to me. The lyrics are unbearable."

Purity Ring's breakdown of bodies to organs and limbs subverts that, in a way — butchering bodies and molding them into works of art. "It's just the way I naturally make things and think," says James. "I guess this is the way that I am a feminist. It's not something I ever expected people to hear. It's a part of the music that is empowering."

—LIZ PELLY

PURITY RING + YOUNG MAGIC :: House of Blues, 15 Lansdowne St, Boston :: January 30 @ 7 pm :: All Ages :: $15 :: 888.693.BLUE or HOB.com/Boston

THERE'S HOPE FOR THE VACCINES

WFNX PRESENTS: THE VACCINES
LIVE AT THE MUSEUM OF FINE ARTS, JANUARY 29 :: LISTEN TO WFNX.COM TO WIN PASSES

Every few years, a guitar band swaggers up the charts on the strength of music that captures the UK's youthful zeitgeist. In 2011, that group was the Vaccines, whose debut album, *What Did You Expect from the Vaccines?*, tackled messy breakups, ill-advised hook-ups and general romantic malaise.

The band's second album, *Come of Age* (Columbia), has more confidence and a crisper sound. It's also far more diverse: spindly rockabilly riffs, swampy blues strutting, and exuberant surf-punk alternate with nods to the Libertines' arch Britrock, soulful mod pop, and oddball country. Accordingly, frontman Justin Young's lyrics on *Come of Age* reveal greater self-assurance and vulnerability; songs are brutally honest about feeling prematurely old, experiencing a deflated ego, or dealing with loneliness. "If you want people to emotionally invest in what you do, then you have to be honest with them," Young says via email from Australia. "If I don't believe in what I'm saying, how can anyone else? It's an incredibly therapeutic experience, too."

THE VACCINES + SAN CISCO
Paradise Rock Club, 967 Comm Ave, Boston
January 29 @ 7 pm :: 18+ :: $17 :: 617.562.8800 or thedise.com

In the end, though, the Vaccines are refreshingly realistic and grounded when it comes to expectations for *Come of Age* — and their career. "We just wanted to grow as a band," Young says. "I don't think we're under any illusions that we're the best band in the world. But we want to be. And we all saw this record as the next step on a long path." (Read more about the Vaccines at thePhoenix.com/music.)

—ANNIE ZALESKI :: ANNIE@ARTSBLOG.COM

PHOTO BY CHARLOTTE ZOLLER

PHANTOM GLUE COME INTO FOCUS

THAT MONSTER LOOMING OVER Old South Church was only the beginning. On the cover of Phantom Glue's self-titled 2010 release, a gigantic, satyr-style beast lurks around a gray Boston, with the Copley Square house of worship standing in the foreground — still undisturbed, if only momentarily. Glue vocalist/guitarist Matt Oates designed that scene's art and calls it "sort of a dystopic, inverted, historical, psychedelic nightmare." Based on the sparse details he provides about *A War of Light Comes* (due via Black Market Activities soon), we can expect yet weirder images from the four-piece and their sludgy, distortion-soaked metal.

A War of Light Comes involves the Founding Fathers experiencing an alternate, psychedelicized reality where anything they meet could be a horror. "It's just creating a history that is a different one than the mainstream history," the 28-year-old Oates says. "In a way, you take the idea of colonial charters and morph them into things like, 'What are they bringing back to the crown?' It could be weird, magical things. It's not meant to be a positive thing. It's like a nightmarish history in a way."

Variations of "nightmarish" and "psychedelic" come up repeatedly as Oates describes his band's work — which makes sense, given that Phantom Glue trace their roots back to Slayer, the Jesus Lizard, and cult post-hardcore act KARP. After coming up in punk and hardcore outfits, Oates was deep into metal when his stint in Hydrahead Records' the Never Never began steering him in another direction. "Towards the end of that band, I started to get into Deep Purple — proto-metal, '70 metal. It was not as intense as Emperor or something today, but it was just heavy," Oates says. "We broke up, and that idea stuck with me for current projects."

Formerly called Angels of Meth, Phantom Glue's tangled history dates back to the early 2000s; they once practiced in a now-condemned "mildew sweatbox." Nowadays, they share a nicer-sounding North Beacon Street space with Doomriders, Whitey, and Zozobra, and are, by all indications, still on the come-up. Since they recorded *A War of Light Comes* with Converge guitarist/GodCity Studio chief Kurt Ballou around a year ago, they're wading through newer material. The freshest stuff isn't anchored in another high concept (yet), but knowing what Oates digs about aggressive music, a thoughtful surprise should pop up. "If you listen to [aggressive music] more and more, you hear the nuances and you develop an ear for that," he says. "It's more sophisticated than people think. I kind of like the idea that it is looked at as less sophisticated in a way. It's a nice relief from some things."

_REYAN ALI

» PHANTOM GLUE • HIVESMASHER • LUNGLUST • QUIET HANDS :: Great Scott, 1222 Comm Ave, Allston :: January 24 @ 9 pm :: 18+ :: $8 :: 617.566.9018 or greatscottboston.com

PLAYLIST

Want the soundtrack to Class of 2013? Grab the entire compilation right now at bostonphoenix.bandcamp.com, and hit up our On the Download music blog for more info on the tracks that will shape the year ahead in Boston rock, from garage rock to electronic pop.

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- **Abadabad** "All the Bros Say"
- **Boom Said Thunder** "The Saint"
- **Child Actor** "Window"
- **Color Channel** "Get To Know the Person Next To You"
- **Doze** "Foxhunt"
- **Earlynineties** "XLR"
- **Parks** "Sweater Weather"
- **Secret Lover** "Rubber"
- **The Deep North** "Wake Up"
- **The Susan Constant** "Locked Up"
- **The Symptoms** "Don't Leave"
- **Western Education** "All I Am"
- **Westland** "Steady Now"

_MICHAEL MAROTTA

WANT MORE ALBUM REVIEWS? CHECK OUT MORE RECENT RELEASES AT THEPHOENIX.COM/MUSIC

+++ RA RA RIOT, *BETA LOVE*

Barsuk Records » On their woefully underrated first two albums, Ra Ra Riot worked their trademark art-pop sweet spot, layering emotive strings and dexterous rhythms underneath Wes Miles's handsome, boy-next-door vibrato. But mere seconds into "Beta Love," the bone-rattling electro-pop title track from their weirdest, hookiest album yet, the quartet flaunts a pair of head-scratching new influences: robots and Katy Perry. Brash new-wave synths erupt like landmines over a four-on-the-floor heartbeat, as Mathieu Santos crashes the party with a wiggly high-octave bassline: "I might be a prototype," Miles pleads, "but we're both real inside!" Ra Ra Riot have never exactly been the cool kids at the indie-rock lunch table; they're a bookish breed, and their sophisticated reference points (Peter Gabriel, Kate Bush, Genesis) are a liability for the restless iPhone crowd. By splitting the difference between modern Top 40 and their dusty vinyl collections, *Beta Love* is the best of both worlds: surprisingly slick and danceable, while subtly amplifying their art-school charm. One catalyst for this reinvention was a line-up shift — after touring behind 2010's *The Orchard*, drummer Gabrielle Duquette and longtime cellist Alexandra Lawn fled for greener pastures, leaving Ra Ra Riot in a sonic pickle. Less synthetic or weighed down by constant orchestrations, *Beta Love* feels like a fleshed-out sequel to *LP*, Miles's 2009 electro-soul collaboration with Vampire Weekend's Rostam Batmanglij. Rebecca Zeller still adds plenty of weaving violin lines, but she chooses her moments judiciously: adding an atmospheric punch on the bridge of "Binary Mind," offsetting Milo Bonacci's demented guitar crunch, and hovering ominously in the background of the brooding 808 sucker punch "When I Dream." Even the band's missteps (the corn-tastic Disney Channel–soundtrack vibe of "Dance with Me," the undercooked electro-diddle "Wilderness") feel like tentative toe-dips into exciting new waters. The Riot, my friends, rage on — this time in neon.

_RYAN REED

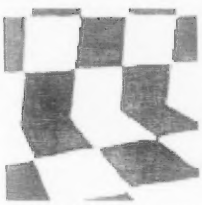
RA RA RIOT + GUARDS :: Paradise Rock Club, 967 Comm Ave, Boston :: January 26 :: 8 pm :: 18+ :: $20 :: 617.562.8800 or thedise.com

+++1/2 BLEEDING RAINBOW, *YEAH RIGHT*

Kanine Records » The only defect of the sort-of-but-not-really debut from Bleeding Rainbow (no longer called Reading Rainbow, possibly due to litigious tre festering under LeVar Burton's genial television persona) is that the Philly foursome merely hop off the launching point forged by Sonic Youth, My Bloody Valentine, and a handful of others from the oft-exalted grunge era. But being unoriginal and being boring are not the same thing. Exhibit A: the quaking sonic sprawl of earborne hooks, dreamy vocals, and battering rhythm conjured on pretty much all of these tracks. "Inside My Head" and "Waking Dream," especially, would've owned *120 Minutes* had they been written 20 years earlier. This album's original fall release got delayed until now, but nonetheless, Bleeding Rainbow provide tunes to which one could satisfactorily gaze at his or her shoes during any point of the year.

_BARRY THOMPSON

+++ DUCKTAILS, *THE FLOWER LANE*

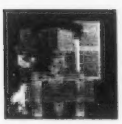


Domino » The first three full-lengths by Ducktails (a solo project started by Real Estate guitarist Matt Mondanile while studying at Hampshire college in 2006) experimented with re-contextualizing and re-imagining pop sounds. Following several full-lengths, singles, and tapes on some of the most venerable of small-run labels (Not Not Fun, Olde English Spelling Bee, Woodsist), this fourth LP is Mondanile's first foray into traditional pop, per se, with members of Big Troubles as his backing band. Whereas previous Ducktails albums collaged pop ideas with kaleidoscopic filters and home-recorded hiss, *The Flower Lane* distills those disparate parts into a more firmly structured songcraft, sewn together with psychedelic guitars and dreamy imagery. Mondanile collabs with guests like Daniel Lopatin of Oneohtrix Point Never and Madeline Follin of Cults, whose guest vocals on "Sedan Magic" are a highlight here. It's not as challenging as previous Ducktails recordings, but a pleasant pop record nonetheless, and the band's most universally accessible yet.

_LIZ PELLY

STAFF SPINS
What we're listening to

GOZU "Salty Thumb" [Small Stone Records] GOZU are no stranger to Queens of the Stone Age comparisons, but now the stoner-rock crew are adding some Urge Overkill urgency to their hard-rock cocktail, and the results are intoxicating. Ripping new record *The Fury of a Patient Man* drops this April, but they warm up Saturday at O'Brien's Pub in Allston alongside the Humanoids, Whitey, and Hey Zeus.
_MICHAEL MAROTTA



SHLOHMO "Later" [Friends of Friends/Wedidit] In a move that went oddly unnoticed, young LA producer Shlohmo has apparently reunited the original lineup of Guns N' Roses. And convinced them to play a concert at the bottom of the ocean. At least that's what "Later," the first single from his forthcoming *Laid Out* EP, sounds like — soaring while remaining murky and drugged.
_MICHAEL C. WALSH

Moe Pope & Quills are at Brighton Music Hall.

THURSDAY 24

BIGG DEE + MILES FROM NOTHING + CALE DRU + D BEEZ + FREEDOM + ASHANTE NICOLE + DUB-O › 8 pm › Middle East Upstairs, 472 Mass Ave, Cambridge › $12-$14 › 617.864.EAST or ticketweb.com

CHARLIE PUTH + TAYLOR BERRETT › 8 pm › Café 939, 939 Boylston St, Boston › $10 › 617.747.6038 or ticketmaster.com

FAT CREEPS + PILE + BUNNY'S A SWINE + MINIBOONE › 8 pm › O'Brien's, 3 Harvard Ave, Allston › $7 › 617.782.6245 or obrienspubboston.com

JULIET & THE LONESOME ROMEOS + DENNIS BRENNAN › 8:30 pm › Johnny D's, 17 Holland St, Somerville › $12 › 617.776.2004 or johnnyds.com

KATIE MCNALLY › 8 pm › Club Passim, 47 Palmer St, Cambridge › $10-$12 › 617.492.7679 or clubpassim.com

LENI STERN AFRICAN TRIO › 7:30 pm › Regattabar, 1 Bennett St, Charles Hotel, Cambridge › $20 › 617.661.5000 or regattabarjazz.com

MONICA LIONHEART + GABRIEL RIOS › 9:30 pm › Beehive, 541 Tremont St, Boston › 617.423.0069 or beehiveboston.com

PHANTASM › 9 pm › Ralph's Diner, 148 Grove St, Worcester › 508.753.9543

PHANTOM GLUE + HIVESMASHER + LUNGLUST + QUIET HANDS › 9 pm › Great Scott, 1222 Comm Ave, Allston › $8 › 617.566.9014 or ticketweb.com

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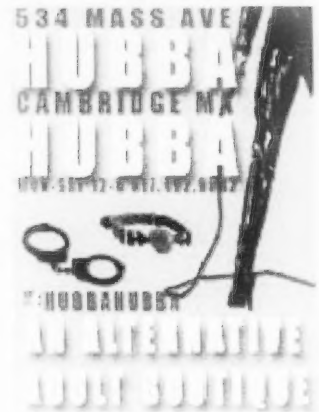
›› LIVE MUSIC on p 77



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PHX PICKS >> CAN'T MISS

THU 24

• **FAT CREEPS** They grow up so fast, don't they? Seems like yesterday we were hailing North Shore garage-pop trio Fat Creeps as the greatest thing since sliced bread, and now they're set to release a split record with Western Mass's Zebu off Feeding Tube Records. They close out a dope-alicious guitar-rock bill tonight with Pile, Bunny's a Swine, and MiniBoone. Take off your hats, but leave on your shoes.
O'Brien's Pub, 3 Harvard Ave, Allston :: 8 pm :: $7 :: obrienspubboston.com

Fat Creeps

FRI 25

• **MOE POPE & QUILLS** Highly-anticipated new record *Let the Right Ones In* takes equal title inspiration from both the Morrissey song and the Swedish vampire flick, so it's fitting this could be Moe Pope and his crew's breakout performance that appeals far beyond their hip-hop base. Forget categorization, this is one of the Boston records of the year. Guest spots on the album include Lady Lamb the Beekeeper, Julia Easterlin, and Dua Boakye of Bad Rabbits, and tonight Pope is joined by Easterlin, John Robinson, and Ceschi.
Brighton Music Hall, 158 Brighton Ave, Allston :: 9 pm :: $12 :: ticketmaster.com

Stereo Telescope

• **STEREO TELESCOPE** Boston finally embraced its seething electro-pop underbelly in 2012, and the first proper dance of the new year belongs to the Allston/Brighton duo of Nikki Dessingue and Kurt Schneider, who have crafted a synthpop-record heavy on songwriting awareness and pop acumen. Debut full-length *On and Running* is a blissful dance record that never stands still for more than five seconds, and even the slower jams will get you moving.
Great Scott, 1222 Comm Ave, Allston :: 10 pm :: $5 :: greatscottboston.com

SAT 26

• **GLENN YODER & THE WESTERN STATES** The former Cassavette recorded new record *Javelina* with Dave Minehan at Woolly Mammoth in Waltham, and here Boston scene veteran Yoder rocks out a bit more than in past turns, but still retains the charm that made his former band one of Boston's brightest. Standout track "Younger Brother" has enough twang to hold its own with any national act mining the alt-country swing.
Lizard Lounge, 1667 Mass Ave, Cambridge :: 8:30 pm :: $12 :: lizardloungeclub.com

TUE 29

• **GIN BLOSSOMS** Okay, look, say what you want about *Now That's What I Call '90s* and all the bastard radio-ready adult alternative bullshit that dripped slowly from the supple anus of grunge throughout the decade. But it's been more than 20 years since the Gin Blossoms' career-defining *New Miserable Experience* dropped in 1992, and the insanely catchy singles ("Hey Jealousy," Found Out About You," "Until I Fall Away") still hold up. They do. You're probably singing at least one of them in your head right now. It's cool. Admit it. Gin Blossoms are awesome. Your friends are stupid.
Royale, 279 Tremont St, Boston :: 7 pm :: $25 :: boweryboston.com

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« LIVE MUSIC from p 75

Royale, 279 Tremont St, Boston › $25 › 617.338.7699 or boweryboston.com
WALK THE MOON + PACIFIC AIR › 8 pm › Paradise Rock Club, 967 Comm Ave, Boston › Sold Out › 617.562.8800 or ticketmaster.com

FRIDAY 25

AWAIT RESCUE + FOR SLEEPING OR JUMPING + MAMMOTHOR › Radio Upstairs, 379 Somerville Ave, Somerville › 617.764.0005 or radiobarunion.com
BIRCH HILL DAM + GOZU + LORD FOWL + ORANGE DIESEL + SECOND GRAVE › 9 pm › Ralph's Diner, 148 Grove St, Worcester › 508.753.9543
BLACK THAI + CULT 45 + SUPERMACHINE + BLACKHOUSE › 8 pm › O'Brien's, 3 Harvard Ave, Allston › $8 › 617.782.6245 or obrienspubboston.com
CHRISTOPHER OWENS [GIRLS] + MELTED TOYS › 9 pm › Paradise Rock Club, 967 Comm Ave, Boston › $20 › 617.562.8800 or ticketmaster.com
EGUIE CASTRILLO AND HIS ORCHESTRA › 7:30 pm › Regattabar, 1 Bennett St, Charles Hotel, Cambridge › $20 › 617.661.5000 or regattabarjazz.com
EMPIRE STREET + MY NEW DISASTER + SOLO SALOON + A BREED APART › 8 pm › Church of Boston, 69 Kilmarnock St, Boston › $10-$12 › 617.236.7600 or churchofboston.com
GREAT LAKES USA + THE SLOW DEATH + THE FAKE BOYS + NEW WARDEN › 9 pm › T.T. the Bear's Place, 10 Brookline St, Cambridge › $8 › 617.492.2327 or ticketweb.com
LA DISPUTE + THE MENZINGERS + ALCOA › 7 pm › The Sinclair, 52 Church St, Cambridge › Sold Out › 617.451.7700 or ticketmaster.com
LOTUS + MOON HOOCH › 8 pm › House of Blues, 15 Lansdowne St, Boston › $22.50-$25 › 888.693.2583
MASTA KILLA [WU TANG CLAN] + RA THE RUGGED MAN + MASSTAPEACE + BIG KURT AND PK-30 + DEVIN FEREIRA + CFP THE BAND & OUTLAND CAMP + SLY YOUNG + DJ SLIPWAX › 8 pm › Middle East Downstairs, 480 Mass Ave, Cambridge › $15-$18 › 617.864.EAST or ticketweb.com
MOE POPE & QUILLS + JOHN ROBINSON + CESCHI + JULIA EASTERLIN › 9 pm › Brighton Music Hall, 158 Brighton Ave, Allston › $12-$15 › 617.779.0140 or ticketmaster.com
NEW MILLION BOX + AIRPORT + THE ROTARY PROPHETS › Radio Downstairs, 379 Somerville Ave, Somerville › 617.764.0005 or radiobarunion.com
THE SHILLS + STRANGE CHANGES + PHANTASM + PERHAPS › 8 pm › Middle East Upstairs, 472 Mass Ave, Cambridge › $10 › 617.864.EAST or ticketweb.com
STEREO TELESCOPE LIVE AT "THE PILL" › 10 pm › Great Scott, 1222 Comm Ave, Allston › $5 › 617.566.9014 or ticketweb.com
TAD OVERBAUGH & LATE ARRIVALS + THE VIVS › 10 pm › Toad, 1920 Mass Ave, Cambridge › 617.497.4950 or toadcambridge.com

SATURDAY 26

BIG FREEDIA › 9 pm › Brighton Music Hall, 158 Brighton Ave, Allston › $18-$25 › 617.779.0140 or ticketmaster.com
BLACK VEIL BRIDES + SILENT SEASON › 7 pm › Palladium, 261 Main St, Worcester › $17.50-$20 › 978.797.9696 or tickets.com
BUSKIN & BATTEAU › 7 pm › Club Passim, 47 Palmer St, Cambridge › $28-$30 › 617.492.7679 or clubpassim.com
COREY SMITH + JOE ROBINSON › 8 pm › The Sinclair, 52 Church St, Cambridge › $20-$22 › 617.451.7700 or ticketmaster.com
ELECTRIC STREET QUEENS + SEAMSTRESS + SAMOSA + DJ SANAM › Radio Downstairs, 379 Somerville Ave, Somerville › 617.764.0005 or radiobarunion.com
GIN WIGMORE › 5:30 pm › T.T. the Bear's Place, 10 Brookline St, Cambridge › $10 › 617.492.2327 or ticketweb.com
GLENN YODER & THE WESTERN STATES + THE LONGWALLS + ROTARY PROPHETS › 9 pm › Lizard Lounge, 1667 Mass Ave, Cambridge › $12-$15 › 617.547.0759 or lizardloungeclub.com
GOZU + THE HUMANOIDS + WHITEY + HEY ZEUS › 8 pm › O'Brien's, 3 Harvard Ave, Allston › $9-$10 › 617.782.6245 or obrienspubboston.com
THE GROWLERS + MMOSS + GHOST BOX ORCHESTRA + BOYTOY › 8 pm › Middle East Upstairs, 472 Mass Ave, Cambridge › $10-$12 › 617.864.EAST or ticketweb.com
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›› LIVE MUSIC on p 77

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DOWNSTAIRS
FRI 1/25 — LEEDZ EDUTAINMENT PRESENTS: MASTA KILLA OF WU TANG CLAN, RA THE RUGGED MAN
SAT 1/26 — PRIVATE PARTY
WED 1/30 — LEEDZ & DELICIOUS VINYL PRESENTS: BIZARRE RIDE II THE PHARCYDE LIVE FEATURING FATLIP, SLIMKID3, J. SWIFT, L.A. JAY & SPECIAL GUESTS ENDANGERED SPEECHES
THU 1/31 — LEEDZ EDUTAINMENT PRESENTS: FRESH CLASS
UPSTAIRS
WED 1/23 — ADRIAN EMBERLEY & THE REVOLVING BAND, HAYLEY JANE & THE PRIMATES
THU 1/24 — AWESOMETOWN PRESENTS: DAPPO, BRAZ DEE
FRI 1/25 — THE SHILLS, STRANGE CHANGES, PHANTASM, PERHAPS
SAT 1/26 — THE GROWLERS, MMOSS, BOYTOY, GHOST BOX ORCHESTRA
SUN 1/27 — NEW KINGSTON, URI (UNDER THE RASTA INFLUENCE)
TUE 1/29 — GEMINI CLUB, HITS, YOUNG ALIVE, CODY MASTERS
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Monday, 1/28 @ 8:15PM: Homeland Security: Celebrating contemporary & traditional African music

Thursday, 1/31 @ 8:15PM: Monterey Jazz Festival on tour: 55th Anniversary

Sunday, 2/3 @ 2:15PM: Paco Peña Flamenco Dance Company

Tuesday, 2/5 @ 8:15PM: Manic Depression: JCA Orchestra Plays Hendrix

Saturday, 2/16 @ 8:00PM: N.E. Quarterfinal 3: International Championship of College A Cappella

136 Massachusetts Ave., Boston
Full schedule/tickets: www.berklee.edu/BPC

THE RED ROOM @ CAFE 939

Tuesday, 1/29 @ 7PM: Berklee in the Round: Livingston Taylor, Cristina Vaira and Ethan Thompson, John Johnson and Jessee Sanders (FREE SHOW)

Wednesday, 1/30 @8PM: Lindi Ortega / Dustin Bentall and The Smokes

Friday, 2/1 @ 8PM: The Kopecky Family Band / The Eastern Sea

Saturday, 2/2 @8PM: Beca Stevens

Monday, 2/4 @ 8PM: Sixpence None The Richer

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FRIDAY, FEBRUARY 1
WINTER WHITE
ALESSO

SATURDAY, FEBRUARY 2
DJBL3ND

FRIDAY, FEBRUARY 8
GRACE POTTER & THE NOCTURNALS

SATURDAY, FEBRUARY 9
ZAPPA PLAYS ZAPPA

SUNDAY, FEBRUARY 10
JEFF MANGUM

TICKETS AT LUPOS.COM, F.Y.E. STORES & LUPO'S

ARTS & EVENTS ::

‹‹ LIVE MUSIC from p 77

BEGINNING NO END" › 8 pm › Scullers, 400 Soldiers Field Rd, Cambridge › $25 › 617.783.0090 or scullersjazz.com
MARILYN MANSON + BUTCHER BABIES › 7 pm › House of Blues, 15 Lansdowne St, Boston › $45-$60 › 888.693.2583
RA RA RIOT + GUARDS › 9 pm › Paradise Rock Club, 967 Comm Ave, Boston › $20 › 617.562.8800 or ticketmaster.com
TWO COW GARAGE & FRIENDS › Radio Upstairs, 379 Somerville Ave, Somerville › 617.764.0005 or radiobarunion.com

SUNDAY 27

GRASS IS GREEN + SPEEDY ORTIZ + PILE + FAT HISTORY MONTH + OVLOV › 8:30 pm › T.T. the Bear's Place, 10 Brookline St, Cambridge › $8 › 617.492.2327 or ticketweb.com
REEL BIG FISH + THE PILFERS + DAN POTTHAST › 7 pm › House of Blues, 15 Lansdowne St, Boston › $20 › 888.693.2583
"REGGAE WINTER WEEKEND" › With New Kingston + URI + Merrimack Delta Dub Set + Ripe › 8 pm › Middle East Upstairs, 472 Mass Ave, Cambridge › $10 › 617.864.EAST or ticketweb.com
STREIGHT ANGULAR + LITTLE WAR TWINS + FIESTA MELON + THE FAMILY DINNER › Precinct, 70 Union Sq, Somerville › 617.623.9211 or precinctbar.com
TEGAN AND SARA › 9 pm › Brighton Music Hall, 158 Brighton Ave, Allston › $42.50 › 617.779.0140 or ticketmaster.com
TITUS ANDRONICUS + PALMA VIOLETS › 7 pm › The Sinclair, 52 Church St, Cambridge › Sold Out › 617.451.7700 or ticketmaster.com
WIDOWSPEAK + QUILT + MURALS › 9 pm › Great Scott, 1222 Comm Ave, Allston › $10 › 617.566.9014 or ticketweb.com

MONDAY 28

CASTLE + SECOND GRAVE › 9 pm › O'Brien's, 3 Harvard Ave, Allston › $10 › 617.782.6245 or obriensbpboston.com
CAT SOUNDS › 9 pm › Great Scott, 1222 Comm Ave, Allston › $8 › 617.566.9014 or ticketweb.com
CREATUROS + NICE GUYS + MIAMI DORITOS › 8 pm › Charlies Kitchen, 10 Eliot St., Cambridge › $5 › 617.492.9646 or charlieskitchen.com
"HOMELAND SECURITY: CELEBRATING CONTEMPORARY AND TRADITIONAL AFRICAN MUSIC AND DANCE AT BERKLEE" › 8:15 pm › Berklee Performance Center, 136 Mass Ave, Boston › $4-$12 › 617.266.7455
NO LOVE + REINDEER › 10 pm › ZuZu, 474 Mass Ave, Cambridge › Free › 617.864.3278 or zuzubar.com
"PUNK ROCKIN' AND PASTIE POPPIN" › With Anne Frankenstein + Abby Normal + Mary Widow + Lolli Hoops + Kid Vicious + Penny Candy + Dinah DeVille › 8 pm › Midway Café, 3496 Washington St, Jamaica Plain › $8 › 617.524.9038 or midwaycafe.com
RYAN MONTBLEAU + LYLE BREWER › 8 pm › Club Passim, 47 Palmer St, Cambridge › $28-$30 › 617.492.7679 or clubpassim.com

TUESDAY 29

CASTLE + SECOND GRAVE › 9 pm › Ralph's Diner, 148 Grove St, Worcester › 508.753.9543
GEMINI CLUB + HITS + YOUNG ALIVE › 8 pm › Middle East Upstairs, 472 Mass Ave, Cambridge › $10-$12 › 617.864.EAST or ticketweb.com
GIN BLOSSOMS › 7 pm › Royale, 279 Tremont St, Boston › $25 › 617.338.7699 or boweryboston.com
KATHLEEN EDWARDS + SERA CAHOONE › 8 pm › Brighton Music Hall, 158 Brighton Ave, Allston › $25-$27 › 617.779.0140 or ticketmaster.com
THE ENGLISH BEAT › 8 pm › Johnny D's, 17 Holland St, Somerville › $30 › 617.776.2004 or johnnyds.com
THE USED + WE CAME AS ROMANS + CROWN THE EMPIRE + MINDFLOW › 8 pm › House of Blues, 15 Lansdowne St, Boston › $27.50-$39.50 › 888.693.2583
THE VACCINES + SAN CISCO › 8 pm › Paradise Rock Club, 967 Comm Ave, Boston › $17 › 617.562.8800 or ticketmaster.com

WEDNESDAY 30

"ALLSTON PUDDING MIXTAPE RELEASE PARTY" › With Bent Shapes + Friendly People + Qualms › 9 pm › Great Scott, 1222 Comm Ave, Allston › $8 › 617.566.9014 or ticketweb.com
"AN ACOUSTIC EVENING WITH COMPANY OF THIEVES" › With Von Grey › 7 pm › Brighton Music Hall, 158 Brighton Ave, Allston › $15 › 617.779.0140 or ticketmaster.com
"BIZARRE RIDE II" › With The Pharcyde + Fatlip + Slimkid3 + J. Swift + L.A. Jay + Endangered Speeches › 8 pm › Middle East Downstairs, 480 Mass Ave, Cambridge › $15-$20 › 617.864.EAST or ticketweb.com
BOUBACAR DIABATE & SAMBALOLO › 9 pm › Ryles, 212 Hampshire St, Cambridge › $10 › 617.876.9330 or rylesjazz.com
CHRIS YOUNG + SARAH DARLING › 7 pm › The Sinclair, 52 Church St, Cambridge › Sold Out › 617.451.7700 or ticketmaster.com
JOAN WATSON JONES › 8 pm › Scullers, 400 Soldiers Field Rd, Cambridge › $20 › 617.783.0090 or scullersjazz.com

HARDROCK afterdark

sat. | jan. 26
The Learned Hands
Force The Fallen
Someday Rome
Midnight Spin
TJ Courtney
7:30 PM | COVER: $10 | AGES 21+

sat. | feb. 2
Candlebox
20th Anniversary Tour featuring:
I Was Awake
My Silent Bravery
8 PM | $25 ADVANCE | AGES 21+

fri. | feb. 8
Punky Reggae Birthday Bash
featuring:
The Duppy Conquerors
8 PM | COVER: $10 | AGES 21+

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ACTIVITY GUIDE

LINDI ORTEGA + DUSTIN BENTALL AND THE SMOKES › 8 pm › Café 939, 939 Boylston St, Boston › $12 › 617.747.6038 or ticketmaster.com/
PATRICIA BARBER › 7:30 pm › Regattabar, 1 Bennett St, Charles Hotel, Cambridge › $25 › 617.661.5000 or regattabarjazz.com
PURITY RING + YOUNG MAGIC › 8 pm › Paradise Rock Club, 967 Comm Ave, Boston › Sold Out › 617.562.8800 or ticketmaster.com
RYAN MONTBLEAU + TALL HEIGHTS › 8 pm › Club Passim, 47 Palmer St, Cambridge › $28-$30 › 617.492.7679 or clubpassim.com
"THE ALL GIRL EVERYTHING TOUR" › With Nina Sky + Chippy Nonstop + Njena Red Foxxx › 8 pm › Middle East Upstairs, 472 Mass Ave, Cambridge › $12 › 617.864.EAST or ticketweb.com

THURSDAY 31

AUBURN + ATLAS + ONE YEAR LATER + GHOST OCEAN + AURORA › 6 pm › Palladium Upstairs, 261 Main St, Worcester › $10-$12 › 978.797.9696 or tickets.com
BUKE AND GASE › 9 pm › Brighton Music Hall, 158 Brighton Ave, Allston › $12-$14 › 617.779.0140 or ticketmaster.com
DOCTOR'S FOX + NEW BEARD › 9 pm › Milky Way, at the Brewery, 284 Armory St, Jamaica Plain › $5 › 617.524.3740 or milkywayjp.com
EOTO + CRIZZLY › 8 pm › House of Blues, 15 Lansdowne St, Boston › $20 › 888.693.2583
EX-COPS › 10:45 pm › T.T. the Bear's Place, 10 Brookline St, Cambridge › $9 › 617.492.2327 or ticketweb.com
FREDDIE GIBBS › 8 pm › Middle East Downstairs, 480 Mass Ave, Cambridge › $15-$18 › 617.864.EAST or ticketweb.com
FULL BODY ANCHOR + THE DARKER HUES + ALMOST THERE › 8 pm › O'Brien's, 3 Harvard Ave, Allston › $8 › 617.782.6245 or obrienspubboston.com
MALS TOTEM + RED OBLIVION + BEAR LANGUAGE + BUTTONS AND MINDY › 8 pm › Middle East Upstairs, 472 Mass Ave, Cambridge › $10 › 617.864.EAST or ticketweb.com
OMAR SOSA + PAULO FRESU › 8 pm › Scullers, 400 Soldiers Field Rd, Cambridge › $25 › 617.783.0090 or scullersjazz.com
THE UPPER CRUST + GYMNASIUM › Precinct, 70 Union Sq, Somerville › 617.623.9211 or precinctbar.com

PHX PICKS >> JAZZ & WORLD

THU 24

• **LENI STERN AFRICAN TRIO** The adventurous jazz guitarist, songwriter, and singer Leni Stern has long been digging deep into Africa, studying the music, touring with superstar singer Salif Keita. Her latest sojourn in troubled Mali produced the album *Smoke No Fire*. She celebrates it with her trio mates, bassist Mamadou Ba and percussionist Alioune Faye.
Regattabar, Charles Hotel, 1 Bennett Street, Cambridge :: 7:30 pm :: $20 :: 617.395.7757 or regattabarjazz.com

SAT 26

• **THE WHAMMIES** Following on the heels of last week's show by Steve Lacy cover band Ideal Bread comes this group of Bostonians, also taking a compelling swing at the work of that idiosyncratic and brilliant soprano saxophonist and composer. The gang includes alto saxophonist Jorrit Dijkstra (also on lyricon), pianist Pandelis Karayorgis, trombonist Jeb Bishop, violinist and violist Mary Oliver, bassist Nate McBride, plus the legendary Dutch drum master Han Bennink. They're celebrating *The Whammies Play the Music of Steve Lacy*, the debut disc on Dijkstra and Karayorgis's Diff label. (Read more about the band and the disc at thePhoenix.com/jazz.)
Lily Pad, 1353 Cambridge St, Cambridge :: 8 pm :: $10 :: lily-pad.net

TUE 29

• **BRANDO NOIR** New Eng. and Conservatory guru Ran Blake and collaborator Aaron Hartley's annual multi-media film-noir extravaganza finally gets an airing after its Hurricane Sandy postponement. Expect a provocative melding of original music, sound-score interpretations, and plenty of film clips of the brooding Marlon, with performances by a host of NEC student and faculty luminaries.
Jordan Hall, 30 Gainsborough St, Boston :: 8 pm :: Free :: necmusic.edu/jazz

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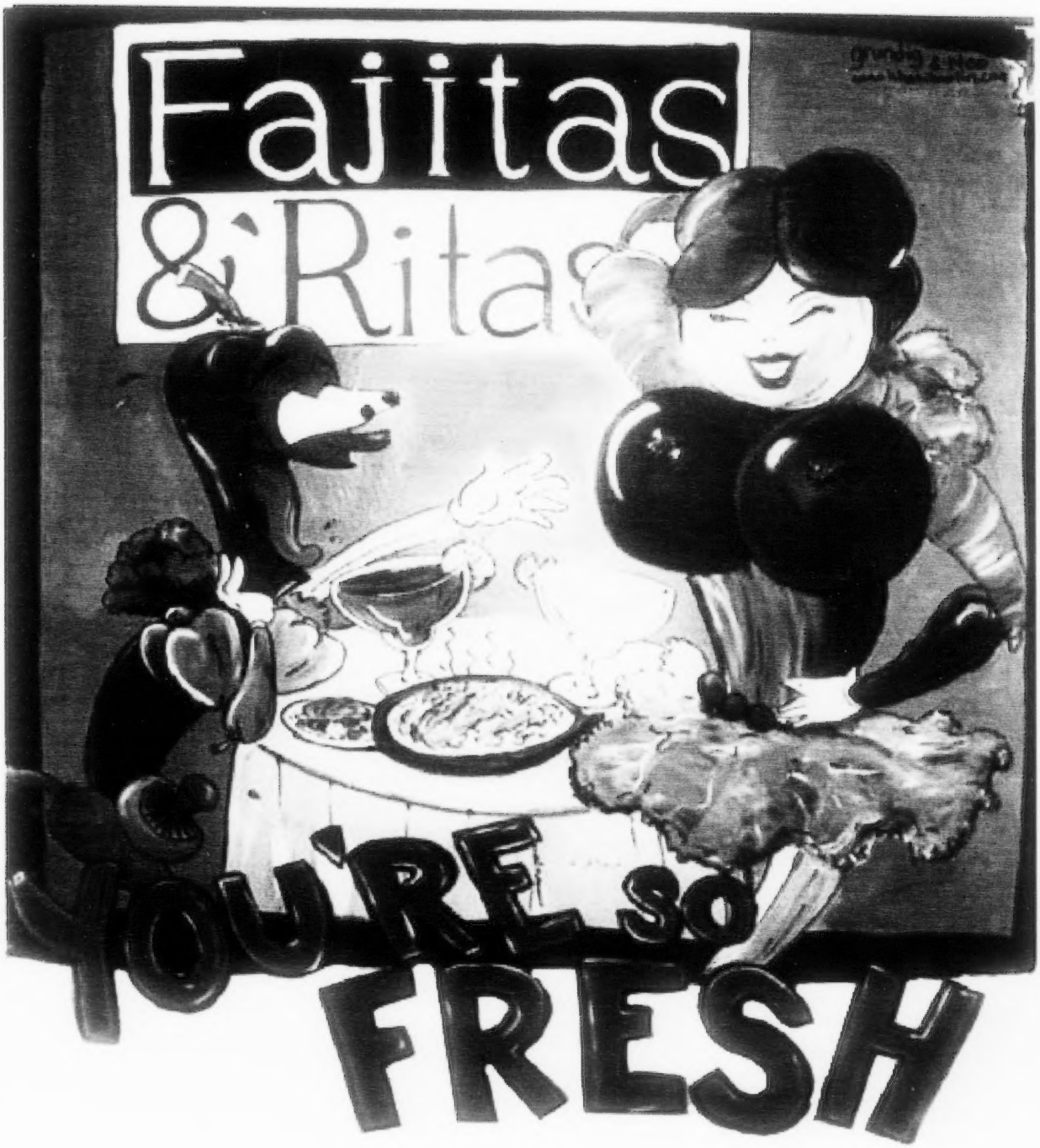

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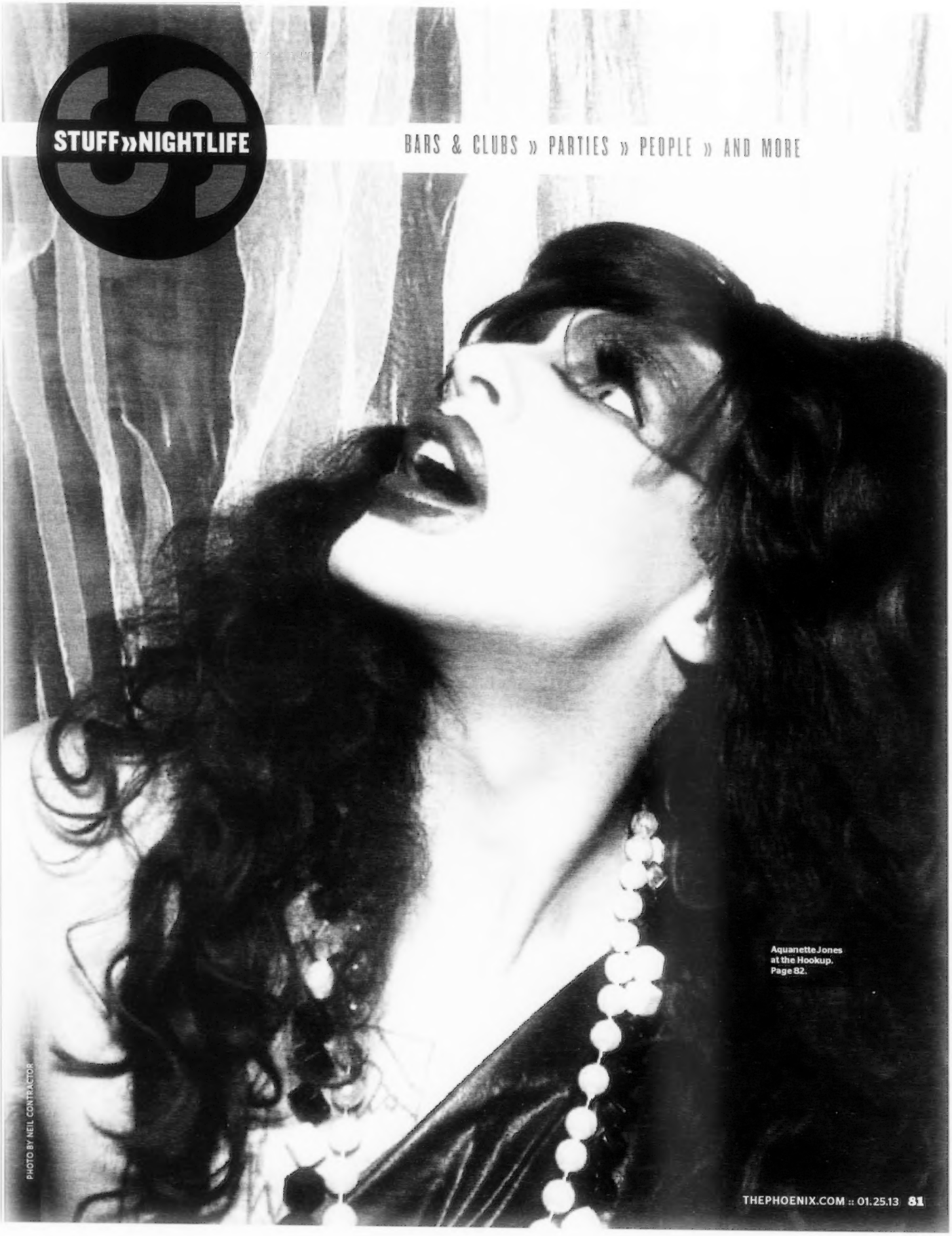

Aquanette Jones at the Hookup. Page 82.

PHOTO BY NEIL CONTRACTOR

BEHIND

BY SCOTT KEARNAN

Every weekend needs a good, sweaty **Hookup**. Launched this month, this weekly Sunday party at **Emerald Lounge** features a collective of rotating DJs who are favorites on Boston's gay scene — like Nate Bluhm, Michael Brodeur, Joseph Colbourne, and Brian Halligan. But if it's Katy Perry remixes you seek, look elsewhere. "It's not your typical gay club sounds," says Bluhm. "The DJs own the night." These dudes tend to attract a diverse crowd that prefers a motley mix of glittery retro jams, old-school R&B, pumping house, and throwback alternative. Bonus: the Hookup starts at 8 pm, so old fogies in their 30s can hit the dance floor — and then the hay — at a reasonable hour.

But how does the actual musical magic happen? Each DJ has his own gear, but we stopped in while DJ Brian Derrick was spinning to get a novice-appropriate primer on his Pioneer DDJ-ERGO — and learn how this Hookup partner hits all the right buttons. Ooh, baby.

Turntables are for vinyl. In a digital age, these silver platters are called **jog wheels**. But they have the same function: apply pressure to scratch, and to "bump" the BPM (beats per minute) of one song so that it smoothly mixes with another. Each wheel is surrounded by other vital doodads that constitute its respective "deck."

Pros mix by ear, but this controller also offers a neat visual aid for those who still need training wheels. The **glowing ring** around each jog wheel has a spinning red light that intersects, on the beat, with stationary blue lights. When two tracks are lined up, you can see the colors on each ring "hit" at the same time. If only they could ensure our dance moves are in sync.

Have you ever had moments in life you wish you could jump to with the push of a button? That's what **hot cues** are for. Except they allow you to immediately summon preset points of music, not, say, 5 pm on a Friday.

These are **volume slides**. There's one for each deck. Guess what they do.

This is a **gain dial**. There's one for each deck. This part is slightly more complicated. Here's the short version: volume determines the output of sound level *from* the controller, whereas gain determines the input of sound level *to* the controller from, say, a laptop's music library. Not all song files were originally recorded at the same level, which requires DJs to adjust the gain.

Moving the **crossfader** toward the left and right decks allows you fade in one audio and fade out the other, which would also come in really handy in relationships.

The **control dial** allows the DJ to select an effect to apply to the music. (They're adjusted via the numbered parameter dials directly to the right.) For instance, there's the recognizable flanger effect. You know, that whooshing one that sounds like a jet plane taking off? And that makes you take your shirt off and dance on a box? Yeah, that one.

The **sampler** lets the DJ cue preloaded audio samples — maybe a siren, or some reggaeton horns, or some dude yelling, *"Reeeeee-mix!"*

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CLUB NIGHTS

ALL ASIA › Cambridge › 9:30 pm › Zeke the DJ
BOND › Boston › 9 pm › "Taste Thursdays" with Joe Bermudez + Greg Pic
DISTRICT › Boston › 10 pm › "In Thursdays"
EMERALD LOUNGE AT REVERE HOTEL › Boston › 10 pm › DJ Trouble
M BAR & LOUNGE › Boston › 9 pm › "Lotus Thursdays" with DJ Edward Grant Stuart + DJ Felix Cutillo
MIDDLESEX LOUNGE › Cambridge › Turrbotax + DJ Contakt + DJ Space Jam
PHOENIX LANDING › Cambridge › "Elements" with Crook & Lenore
RAMROD › Boston › 10 pm › "Trainwreck Thursdays" with DJ Brian Derrick
RIVER GODS › Cambridge › 9 pm › "Fuzzed Out Bliss" with WZBC's Brian L + Rav
TOMMY DOYLE'S AT HARVARD › Cambridge › 9 pm › "Throwed" with DJ E-Marce
ZUZU › Cambridge › 10:30 pm › "Decade" with Paul Foley

ALLEY BAR › Boston › 10 pm › "Bollocks: What a Drag!" with DJ Taffy Vicious + Mikey Rotten
BIJOU NIGHTCLUB & LOUNGE › Boston › 10 pm › Nicole Moudaber
EMERALD LOUNGE AT REVERE HOTEL › Boston › 10 pm › DJ BK
ESTATE › Boston › Joachim Garraud › 10 pm › DJ Joachim Garraud
GREAT SCOTT › Allston › 10 pm › "The Pill" with DJ Ken + DJ Michael V
JULEP BAR › Boston › Richard Fraoli + DJ Italian Ice
MIDDLESEX LOUNGE › Cambridge › Flavorheard
MILKY WAY › Jamaica Plain › 9 pm › "Dyke Night" with DJ Stella
PRECINCT › Somerville › "Audio Chemists & Rufaro present X. Electronic DJ Night"
RISE › Boston › "Wonderland" with Damien Paul + JK the DJ + Mike Swells
RIVER GODS › Cambridge › 9 pm › "Crowd Movers"
TOMMY DOYLE'S AT HARVARD › Cambridge › midnight › DJ Skitz
ZUZU › Cambridge › 11 pm › "Solid!" with DJ Durkin + DJ Evaredy

BOND › Boston › 10 pm › "Flaunt Saturdays"
CURE LOUNGE › Boston › 10 pm › "Saturdays at Cure" with rotating DJs Hectik + DJ 7L + Brek.One + DJ Theo A + DJ Frank White
EMERALD LOUNGE AT REVERE HOTEL › Boston › 10 pm › DJ Miss Jade
GOOD LIFE › Boston › 9 pm › "Fresh Produce" with DJ Nick Catchdubs
GREAT SCOTT › Allston › 9 pm › "Don't Ask Don't Tell"
JULEP BAR › Boston › DJ Dolo + DJ Soulo
RAMROD › Boston › 10 pm › "Revolution Saturdays"
RISE › Boston › 1 am › Coyu + George Vala + Randy Deshaies + Ryan Obermiller
RIVER GODS › Cambridge › 9 pm › "Sonido Bestial" with DJ Shabbakano + El Cuchy Frito Man
ZUZU › Cambridge › 11 pm › "Souleluhjah Presents: Cultures of Soul 3-Year Anniversary" with Claude Money + Deano Sounds

EMERALD LOUNGE AT REVERE HOTEL › Boston › 10 pm › DJ Inkognito
MIDDLESEX LOUNGE › Cambridge › "SWIM" with Glass T33th + Fuzzy Fotch + more TBA
PHOENIX LANDING › Cambridge › "The Drop"
RAMROD › Boston › 10 pm › "The Den" with DJ Joseph Colbourne
RIVER GODS › Cambridge › 9 pm › "Reggae Night" with Sister Kate

PHOENIX LANDING › Cambridge › "Makka Monday" with Voyager 01 + DJ Uppercut
RAMROD › Boston › 10 pm › "The Attic" with DJ Kuro
RIVER GODS › Cambridge › 8 pm › "Weekly Wax"

MIDDLESEX LOUNGE › Cambridge › "MMMaven"
RAMROD › Boston › 10 pm › "Punk Night"
RIVER GODS › Cambridge › 9 pm › "Indie, Garage, Synth, Etc" with DJ Mike + DJ Andrew
ZUZU › Cambridge › 10 pm › "Zuesday Queer Dance Party" with DJ Leah V + Black Adonis

COMMON GROUND › Allston › 9 pm › "Wobble Wednesday" with Arpetrio + Serotheft
DISTRICT › Boston › 10 pm › "Classic Wednesdays" with DJ Tanno
GOOD LIFE › Boston › 9 pm › "Beat Research" with Kiddid + Fuzzy Fotch + DJ Flack & Pace
RAMROD › Boston › 10 pm › "Rock Wednesdays" with DJ Victor
RIVER GODS › Cambridge › 9 pm › "Mmmmaven Project Post-Grad: Future Music Sounds"
RYLES › Cambridge › "Wild Honey Queer Dance Party"
WONDER BAR › Allston › 8 pm › Arpetrio
ZUZU › Cambridge › 10 pm › "Freak Flag presents Mother Superior's Midnight Mass"

BOND › Boston › 9 pm › "Taste Thursdays" with Joe Bermudez + Greg Pic
DISTRICT › Boston › 10 pm › "In Thursdays"
EMERALD LOUNGE AT REVERE HOTEL › Boston › 10 pm › Kupha James
ESTATE › Boston › 10 pm › "Glamlife Thursdays"
GOOD LIFE › Boston › 10 pm › "A Lil Louder" with Jus Cuz & the Pretty Face Posse
M BAR & LOUNGE › Boston › 9 pm › "Lotus Thursdays" with DJ Edward Grant Stuart + DJ Felix Cutillo
MIDDLESEX LOUNGE › Cambridge › "Make It New" with Deepchild
MIDWAY CAFÉ › Jamaica Plain › 10 pm › "Women's Dance Night" with DJ Summer's Eve
NAGA › Cambridge › 10 pm › "Verve Thursdays"
PHOENIX LANDING › Cambridge › "Elements" with Crook & Lenore
RAMROD › Boston › 10 pm › "Trainwreck Thursdays" with DJ Brian Derrick
RIVER GODS › Cambridge › 9 pm › "Mouthful of Diamonds" with DJ Elsa
TOMMY DOYLE'S AT HARVARD › Cambridge › 9 pm › "Throwed" with DJ E-Marce

goodlife

Fri Jan. 25 • 9:30 pm – 2 am
BOSTON HATES U VS. BOOTIE BOSTON
DJs: 7L, Frank White, Knife, Leah V, Jabulani, Spencer 4 Hire McFly
Music: Mashups / downstairs Hip Hop, Reggae, Party Jamz / upstairs
Cover: $5

Sat Jan. 26 • 9:30 pm – 2 am
FRESH PRODUCE
DJs: Nick Catchdubs, Knife, Tommee, Caserta
Music: Party Jamz, Hip Hop, Reggae, Trill, Crunk
Cover: $5

Tues Jan. 29 • 5 pm – 10 pm
GAME OVER
(Board Games, Video Games, Card Games)

Wed Jan. 30 • 9 pm – 1 am
BEAT RESEARCH
DJs: Kiddid (NYC)
Fuzzy Fotch, Flack, Pac
Music: Experimental Party Music
Cover: None

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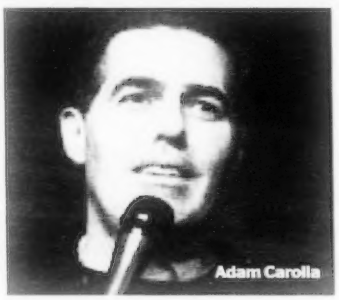


Adam Carolla is at the Wilbur Theatre on January 26.

For tons more to do, point your phone to m.thePhoenix.com

FILE: ON FRIDAY PHOTO BY MARANDA MOUSTACHE

» At the Opening at Lot F Gallery

off with a bang as revelers gathered for the FiDi gallery's monthly second-Friday opening, this time with an exhibit celebrating the evolution of Brooklyn-based street artist Anthony Vasquez. The artist and founder of the Destroy Rebuild collective began his career under the moniker AVone, but is now killing off his former persona — hence the exhibit's title, "RIPavone" — and introducing viewers to his latest solo collection alongside previous work with Destroy Rebuild. Featuring several outsized silk-screened, spray-painted, and wheat-pasted works, the exhibit will be on display at Lot F until Jan 30. Expect Vasquez's classic gritty urban imagery, plus a few topless Kate Moss and Naomi Campbell cameos. For more information, visit lotfgallery.com.

Clockwise from top left Byron Adams and Erin Cain; Anthony "AVone" Vasquez; Cedric Douglas, Jon Marmurek, and Kevin Donahue; Niaepe Elle; Michael Furst and Parker Thurston; Ben Perry, Mouse Bellast, and Terri Mueller

MORE PARTIES! AT THEPHOENIX.COM/PARTIES. SEE YOU OUT THERE!

OWNER OF GETMODA

Since she founded GetModa in Ashland last spring, Amanda has had one of the area's best-stocked closets at her fingertips. The high-end consignment boutique always has a solid selection of new and gently used items from designers like Burberry, Thierry Mugler, and Louis Vuitton.

She has tons of retail experience under her très-chic belt: before opening GetModa, Amanda worked at Ann Taylor, Ceri on Newbury, and J.Crew, to name a few, but knew she always wanted her own store.

In keeping with the night's street-art theme, she paired a graffiti-printed Romeo & Juliet dress and a perfectly tailored J.Crew blazer with sleek and chic accessories — a bracelet from J.Crew, a Tory Burch clutch, a Burberry watch, and Jessica Simpson boots.

Her secret to looking utterly relaxed and just a bit sun-kissed? Be spontaneous! Amanda had just taken a last-minute trip to Miami with friends; they booked a flight the day before New Year's Eve and rang in 2013 with a dance party at a friend's house.

_RENATA CERTO-WARE

NIGHTLIFE»STUFF

FRIDAY NIGHTS AT ROYALE

TO SEE MORE PICTURES GO TO THEPHOENIX.COM/PARTIES

IAN SVENONIUS SPEAKS AT BROOKLINE BOOKSMITH JANUARY 26 @ 7 PM :: READ MORE OF THIS INTERVIEW AT THEPHOENIX.COM/ARTS

Ian Svenonius is here to stay

BY DANIEL BROCKMAN

In his new book, *Supernatural Strategies for Making A Rock 'n' Roll Group* (Akashic), Ian Svenonius lays out a plan for a neophyte intending to enter the world of competitive rock. "If one makes a rock 'n' roll group," he dutifully explains, "one must eventually make some music. But before that, one must make a photograph of the group." Svenonius is no stranger to using humor to subvert rock ideologies toward his own post-modern polemics, having fronted seminal DC post-punk units Nation of Ulysses and the Make-Up. With this current tome, as with 2006's *The Psychic Soviet*, Svenonius slyly investigates how this "rock and roll" came to have such power over our minds and souls.

Why do people form groups? Well, part of it is that people feel powerless, and our society is totally alienating: we have this absurd political system that doesn't address any actual issues; our official art forms — television and film — are completely obsessed with grotesque spectacle, and our entertainment is supposed to just be shopping. So rock-and-roll groups are a way of having a community or something.

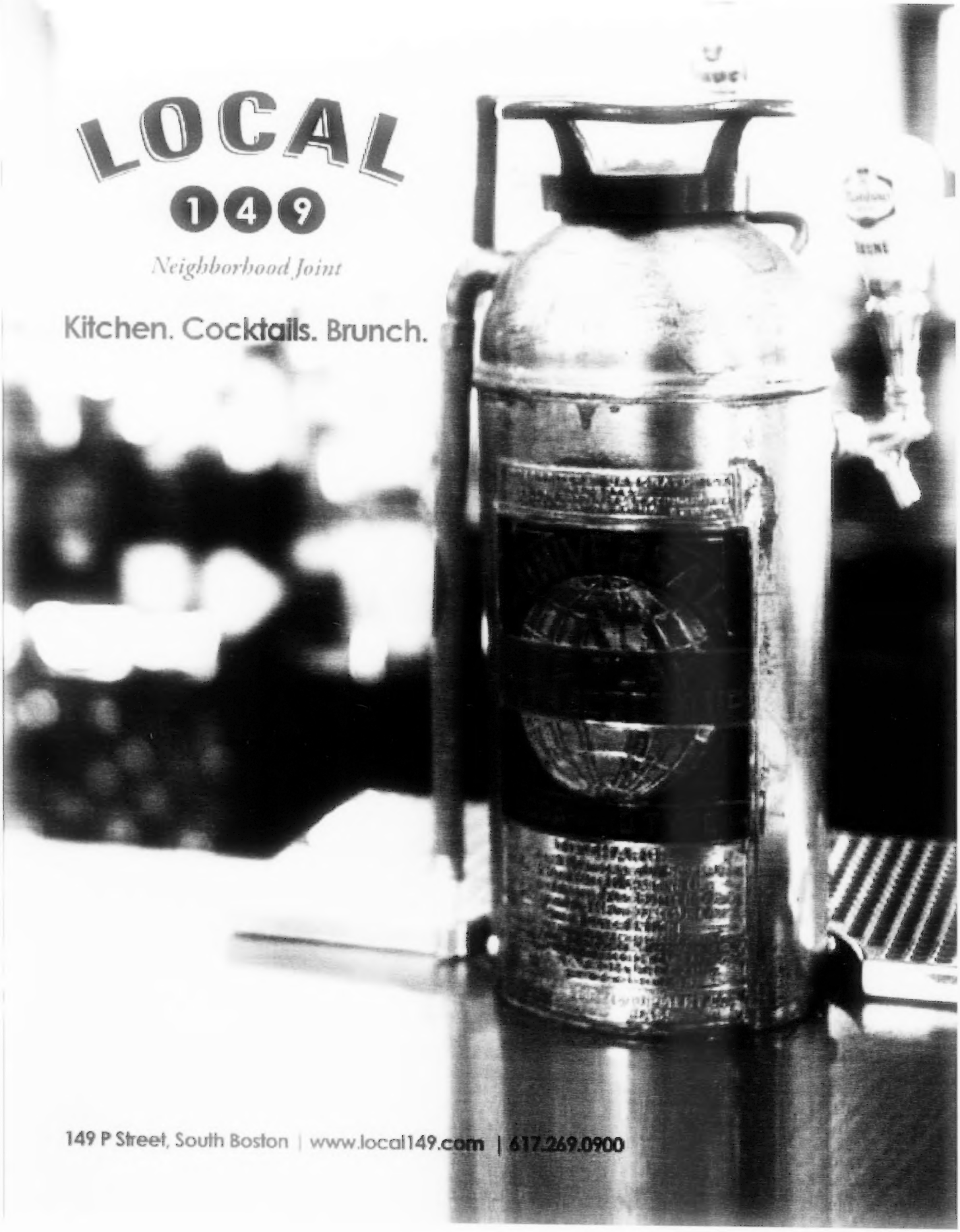
A group is a descendant of the gang, but it's also a love affair with yourself. People would call it narcissism, but it's not; it's more of a romantic thing, an idealization of what the world should look like. A rock-and-roll group is supposed to be this outsider force, and that pertains to this whole gang conceit, you know. "We're outsiders!"

So the group's defiance is rooted in rock's rebelliousness. Well, rock and roll is supposed to be about newness, a momentary trend. In the beginning of rock and roll, there's so many songs that are like "Rock and roll is here to stay." It's a real adamant sentiment particular to rock and roll; there aren't a lot of cha-cha songs that were like "Cha-cha is here to stay!" Rock and roll, as a desire for newness, is so universal, and it's perfect in the way that cave paintings are.

In your book, you lament the lack of personality in modern groups. Whenever you're too adherent to some form, it's the personality that's missing. Like, nobody thinks about John Mayall and the Bluesbreakers as having personality because, um, he just loves the blues. Right? It's like a lot of bands now: you listen to them and think, "Oh, they just love My Bloody Valentine." There's no personality to liking My Bloody Valentine.

> "A [rock-and-roll] group is a descendant of the gang, but it's also a love affair with yourself."

People nowadays seem to get that personality fix from celebrity chefs instead of rock stars. Right — chefs that you know of are supposed to be drug-addled, macho, or control freaks, all the stuff people think of when they describe "genius." It's the way that the Internet has cheapened everything — the only thing that you can't cheapen with the Internet is a meal, because you can't actually eat the Internet. And people have been made so stupid by industrial consumer society that nobody knows how to fucking cook. They just want to watch somebody else cook: it's like watching a magician. That's very similar to the creation of the rock star: really, anybody can sing, but *this* guy is the special person.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Arnault is a French National in his mid-twenties. He enjoys modeling for American Apparel because the clothes are stylish, and even more importantly, they're comfortable. Currently he lives in Brooklyn, NYC and works at a photography agency.
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